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MAGAZINE

VOL. XXXVIII NO. 3

The Arts in a Free Society

*Is Scientific Education
Engulfing Our Interests?*

The Dougan Variations

*The Story of a
Musical Household*

Ring Up the Curtain

A New Opera Workshop Is Born

January, 1959



NATIONAL FEDERATION OF MUSIC CLUBS

PIANO BY BALDWIN

at the request of Jorge Bolet



MUSIC CLUBS MAGAZINE

NATIONAL FEDERATION OF MUSIC CLUBS
MRS. RONALD A. DOUGAN, *President*

Colley Road, Box 620
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VOLUME XXXVIII NUMBER 3

OUR COVER PICTURE

1959 is the year for celebrating the two-hundredth anniversary of the death of the great German composer George Frederick Handel, who died in London April 14, 1759. Start now to plan Handel commemorative programs—excerpts from oratorios, from operas, solo cantatas, chamber duets and vocal music. A rich heritage to enjoy.

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Musical Gift to the Philippines



Two clarinets, given by the Federation through the International Music Relations Department to the Manila Symphony Society of the Philippines, are here presented by Dr. Herbert Zipper, left, musical director of the orchestra, to its president, Mrs. Trinidad F. Legarda. At extreme right is Ambassador Charles E. Bohlen discussing with Mrs. Zipper forthcoming performances of the orchestra. Looking on (from left) background, are Mrs. Maria Orense de Casas, secretary; Mrs. Purita Ponce Enrile, director; Mrs. Rosario Valdes, acting president; Ludwig E. Armerding; John G. Brimo, treasurer.

FULL SPEED AHEAD!

THE New Year, 1959, marks the approaching end of this administration and the beginning of another next May. We have four months yet to go. The momentum is still tremendous, the pace, swift. We call for *full speed ahead*, so that our announced aims may be realized, our quotas met, our pledged service rendered. This sounds like finality, but we do not mean it so. Within the four year span we set goals to be achieved, met problems to be solved, found weaknesses to overcome. The Federation has made incredible progress deserving high commendation, but we must continue to bring a strong, enthusiastic and united front to our successors. With steadfast cooperation, renewed vigor and concentrated effort, a glorious finale can be written and experienced together at the National Convention in San Diego.

Since this is traditionally a time to take stock, to measure our improvements and to count our gains, we would once more pay tribute to our wonderful predecessors who labored unceasingly for the Federation and were blessed with rich accomplishment. As we have tried to bring into the coffers gifts and contributions for the great tasks undertaken, and to pave the way for a new raise in dues, we read these wise and forthright words written by Agnes Jardine, National President 1933-37; "How Firm a Foundation!" The willingness of the membership of the Federation to support the plans of financing the organization will determine how firm will be *our* foundation upon which to build a structure to serve humanity through music.

As we have warned lest meek acceptance of the trivial and unworthy in the musical field become the cultural expression of this generation, so Julia Fuqua Ober, National President, 1937-41, sounded this ringing challenge: "Strengthening our cultural defenses as a means of assuring a total defense against desecration of spiritual and cultural values, is our repeated plea. . . . We reaffirm belief in permanent security if we *individually* illustrate our loyalty through great music."

Furthering the opportunities for gifted youth has been one of our strongest programs and one on which we have placed particular emphasis. Anne Gannett, National President, 1941-47, pointed out to the membership in these inspired sentences, "I wish my co-workers to share my own faith in the potentialities of the young people in whose hands is America's musical future. When we aid them, we are helping to write a shining page in the story of our country's music. Let us not forget our obligation to the mature musician, but in a special measure let us place the 'accent on youth' this coming year."

We have pointed out the Federation's unlimited and untapped potential, have called for workshops, education, orientation—so that true knowledge of our organization would bring understanding, dedication, action. Marie Keith, National President, 1947-51, beautifully expressed this same thought: "Just where do we in this mid-century, whose lives are bound up with music—who have not commenced to use all the talents given us, who are still enjoying untold privileges, find ourselves? We are grateful for this channel of service, even with all of its demands. Sobering as the task may seem in its magnitude, we have a job to do that can only be accomplished if each individual will remember that we are all a part of a vast, unified effort . . . and that the mechanics of our operation are being deftly geared to meet the cumulative needs, as we stand united, hundreds of thousands strong."

To promote great music, especially American music; the masters of every era and nation, including and particularly our own distinguished American composers; the performing artists both here and abroad, but very emphatically *here*, has undoubtedly been one of our most important contributions of the entire administration. Ada Miller, immediate Past National President, 1951-55, gave voice to this in forceful, impressive terms: "We shall prove to the world that we are musical patriots and are determined to stand by our own composers and American music. We must insist that our own American music be performed during the many festivals held abroad, as well as that our own conductors include it in their programs. . . . Music to be loved, must be shared. We must become active participants, if even in a small way, in the music nearest at hand. . . . Through the promotion of Folk Festivals we can help to make this come true. Much of this musical development can be brought about through a great, powerful organization like our own. . . ."

A happy New Year to each one of you! We shall continue to advance, achieving for music in every locale of Federation membership throughout the nation. Full speed ahead! In our own idiom we have something precious to give this disturbed world!

Vera Wardner Dougan -
President

THE ARTS IN A FREE SOCIETY

by J. MARTIN KLOTSCHÉ

Provost, University of Wisconsin-Milwaukee

(An address delivered at the Federation Board Meeting at Green Lake, Wisconsin, Sept., 1958)

IN his *Democracy in America* published in 1840, Alexis de Toqueville expressed considerable skepticism about the possibility of the arts flourishing in America. In few civilized nations, he contended, have great artists, distinguished poets, and celebrated writers been as rare as in the United States. He conjectured that perhaps this was the inevitable result of our belief in equality, which tended to divert men from concepts of beauty to other goals. So all consuming, in fact, did he find the spirit of gain and the pursuit of wealth in this country that the attention of the people was consistently diverted away from the pleasures of the imagination and the labors of the intellect. Love of physical gratification, the excitement of competition and the charm of anticipated success were so prevalent that it was difficult for Americans to deviate even for an instant from this track.

There is no denying the fact that, viewed as a part of the American historical process, the arts have been suspect. To many, the arts have been surrounded with something mysterious and forbidding. So deeply rooted in the American consciousness are these misgivings that today we are handicapped by an inherited misconception of the nature of the arts in our society. There persists, for example, a complex of colonialism and cultural dependence that has existed throughout much of our history. Generation upon generation has grown up with the belief that the pursuit of culture is not a legitimate goal for us to seek; and that it is a foreign importation that has flourished elsewhere, but has really no relevant role to play in American life.

The influence of the frontier upon American life has further caused a widespread misconception of the proper function of the arts. On the frontier, man's primary objective was to subdue the physical environment. All other objectives were secondary. Because this was so, there was bequeathed to the country the notion that there was virtue in practical activity but very little value in creative and artistic expression. The emergence in the late 19th century of a new industrialism also catapulted a new set of values into a high priority position. For the mark of success was measured in terms of having acquired. Little recognition was given to the social function of the arts or the contribution of the creative artist. Thus we produced a culture in which



Dr. Klotsch, author of this article and crusader for arts in America today.

the arts were debased and emasculated, while the artist was looked upon as someone set apart and suspect.

It has taken us a long time to outgrow these historical evidences of adolescence. Yet, while we have not by any means reached a completely mature point of view about the role of the arts, there has been a growing evidence that these earlier concepts have outlived their usefulness. Cultural activities are assuming an increasing importance in the lives of Americans. There is an increasing sophistication about the arts as well as a wider participation on the part of more people in creative activity. This has been due to a number of factors. Technical ad-

vances, for example, have now made it possible for millions of people to buy books, records, cameras, and the tools required to engage in homecrafts at modest prices. They have given an unprecedented number of people access to cultural outlets formerly not possible. The work week, which has been reduced by 20 hours a week in the last two generations, and the life span, which has been increased by 20 years in the same period of time, have increased leisure time for more and more people. Thus while increased efficiency in production has created more goods with less labor and less time, our economy has at the same time given more people more goods at a minimum cost.

Nor should we underestimate the effect that the enlargement of educational opportunity has had upon the arts. For as more and more people have been given access to education, they have been exposed at all levels in our schools to various forms of artistic expression. Thus as leisure has been extended from the privileged few to the many, the people at large have been exposed to a wealth of cultural opportunities with freedom to elect these values or not as they prefer.

The results have been impressive. Baseball may be our national pastime, but Americans actually spent more in 1956 for recordings of concert music than they paid for admission to all baseball games. Toscanini's recording of Beethoven's 9th Symphony sold over 150,000 albums in the first two years at \$11.44 per album. In 1934 the sale of classical records in this country totaled \$75,000; last year the figure exceeded \$75,000,000. There are other examples to illustrate growing interest in the arts. There are over 1000 symphony orchestras in the United States today. In 1920 there were less than 100. Last year there were approximately 100 summer music festivals held in all parts of the country, while almost 500 opera producing companies performed in the United States. A cultural doomsday does not seem to be near at hand. Actually we are slowly winning the battle against crass materialism and are moving toward a richer and more creative period in American life.

But we cannot rest on our oars, for we are only at the threshold of what can and needs to be accomplished. Certainly it is false for us to assume that because we have increased our standard of living this will automatically produce a greater interest in and a support of the arts. Joseph Wood Krutch in the May 18, 1957 *Saturday Review of Literature* concluded that it does not automatically follow that people who are well-fed, clothed and housed will turn to intellectual and artistic pursuits. Actually he contends that quite the reverse is the case, for they will simply take a greater interest in food, clothes and more abundant material riches because this is what they believe really counts.

Actually there must be a conscious and a directed effort on the part of all of the people to become aware of the role that the arts can play and to see the intimate relationship between the arts and so-

ciety. This relationship has long been recognized in all forms of social organization.

Unfortunately, our democratic society has not yet thought through the proper role of the arts. While censorship of the arts is an inevitable consequence in a slave society, in a free society the primary role of the arts should be to develop the creative and imaginative capacities of people in such a manner that they can deal creatively and imaginatively with problems which confront them. The objective of the arts should be the same as the objectives of a free society generally; that is, the cultivation of the potential that lies in every individual, regardless of who he may be. Thus it should become the function of the arts to support the basic belief that man is free—free to think, to believe, to act in a manner given to a person of dignity and worth.

In this regard education has a major responsibility at both the secondary-elementary and at the adult level. It must educate citizens to an understanding of the vital relationship between art and everyday living. The arts, in short, must become an integral part of the curriculum so that they in turn will become an organic part of every child. For too long the arts have been considered a non-essential, a luxury and a frill. They are the first to suffer when retrenchments have to be made, as was the case in the depression days of the 1930's.

Teachers, parents and citizens must understand the vital role of the arts in the personal life of every person. This means more than developing an appreciation of the great masterpieces. Rather it means achieving an understanding of the way in which art enters into the life of each individual. Have you ever stopped to think that anyone under the age of 30 has never known normal times? All people who have been born within the last thirty years have lived in a constant state of emergency—depression, wars, hot and cold, and recurring domestic and international tensions. Thus, a host of inner needs have been created. Yet, little attention has been given to coping with them. We have been relieved of considerable drudgery in our everyday living, thanks to the machine, but in the process we have allowed ourselves to become dehumanized. In a world which tends to depreciate the individual, it becomes imperative to develop people who have confidence in themselves as individuals of worth and integrity.

We need to develop depth and maturity in our people and provide them with insights and understanding that will bring balance into their lives. The arts provide an excellent vehicle for the cultivation of these values, for here it is that the person is able to be himself. He can assert himself as an individual of importance, of integrity, of uniqueness; and it is through this process of creation that he makes discoveries about himself and the world about him. It is in elevating himself as an individual that he accomplishes the personal integration so essential in combating the disruptive and dis-

(Continued on page 36)

The Dougan Variations

Sketches of the Musical Family
Life of our National President

by her daughter,
JACQUELINE DOUGAN JACKSON

WE Dougan children—Joan, Patricia, myself, and Craig—were born in less than five years. How my mother kept up with dishes, diapers, and chicken-pox, and yet managed to teach dancing, and later chauffeur us to lessons, supervise our practicing, and accompany us even into the realms of concertos and sonatas (whose piano parts are a full-time job), I don't know; but the core place that music has held in our lives is indicative of her success. This sketch concerns our musical childhood, but it is centrally about Vera Dougan, for she determined that we should have musical educations, and carried them through for each of us.

I never knew our home without music. A very early memory is of mother on the sofa, listening to the symphony—and her eyes are *shut*. I watch her, uneasy. She is away in a mystic world of sound, and the family will founder, for who is at the helm?

We girls were in Mother's dancing class (Craig still too much a toddler to point a toe). I recall the difficulty of an arabesque, and the sudden terror before a recital when I wailed, "But what do I do?" "Just follow Joan," Mommy reassured, and tells me now that I drilled perfectly through *The March of the Wooden Soldiers*, though I was only three.

We were started early on instruments; some piano first, and then violin. There was no violinist in Beloit, but Mommy drummed up enough pupils to entice a teacher from Rockford one day a week.

I'd like to write a book someday called *Musical Crises in the Dougan family*, and it would surely include the time Jo-Jo left her first, new violin on the couch and Daddy sat on it. In righteous wrath he grabbed up the splinters and finished the job across his knee. I'd go on and tell about the violin that was left outside all night, a night it rained . . . the musical dispute in which Jo broke her bow over Patty's head . . . the August Daddy drove us seventy miles to perform in family ensemble at the State Fair. When we met Mother there and she asked, "Who brought the music?" we each thought



FAMILY QUARTET, 1941 . . .

Here are the musical Dougan children at Christmas 17 years ago. They are (l to r) Joan, Craig, Jacqueline, Patricia.

the other had it, and it was back home under the piano. But worst was the time Albert Spalding stopped in mid cadenza and brandished his bow at a group of children in the front row at the Community Concert. We were among the cowed culprits, and all our later protests that it wasn't us, it was Irene Merrick popping her gum, won us no pardon from our humiliated parents.

The Federation figures in our early lives through the Junior Division of Treble Clef. (Craig, age four, once solemnly asked Mommy what all the trouble was about, "Why, what trouble, Craig?" "The Trouble in Trouble Clef.") My best friend blatantly attended only for the refreshments, and I felt this somewhat small of her; I hated to wear a dress on Saturday, and dreaded the sickly-stomach that came when, standing on the rug in the anteroom, fiddle tucked under arm, I waited to perform. Still, I secretly anticipated these performances—the rush of confidence that swept me once the bow had quit skittering on the strings, the exultation and relief of finishing and having done a creditable job, the modest smiles at compliments of friends and advisers.

The stomach fared even worse at the competitive festivals, but oh, the excitement of the day! We'd drive early to another town, tiptoe through the drafty corridors of some State Teacher's College, feel out wary relationships with other starched apprehensive competitors. (Will she be in my group? Will she have trouble with the *coda* too?) Tuning up seemed endless, while Mother smiled encouragingly from the piano, sounding A and then the minor triad. Clammy hands, wobbly knees—but soon came relief so much vaster than at Junior Treble Clef; then the anxiety of watching the bulletin board for results, and finally, the pride and happiness of bearing home an *Excellent* certificate, and occasionally even a *Superior*.

I was not wholly happy on violin. Patty will attest to the difficulty of being second fiddle; I pronounce third even worse. Toward the end of my violinistic career I recall practicing, with tears dribbling off my nose, the third fiddle part of *Nobody Knows the Trouble I Seen*. Mother wisely suggested I switch to cello, and my instrument was found. How the family loved the long low notes that now vibrated the house! I had been a cellist only a few weeks when a group of my sisters' fiddler friends thrust the cello part of Humperdinck's *Prayer* at me, and I found myself filling in the solid bass on which the whole structure rested! The moment remains one of my supreme musical triumphs.

Craig had shunned the string tradition and chosen clarinet, and then complained bitterly that he was given nothing to play but transposed viola parts. We tried to get Daddy to learn viola, but although he regaled us with tales of how as a babe genius he

had to hide in his cello case after a concert, also that he went through Northwestern in the Glee Club without ever singing a note after the original try-out, we never got him to draw a bow to prove the truth of the first story, or sing to us to disprove the second.

As for our family orchestra—"How much enjoyment you must get, playing together!" was always the refrain, after we'd appeared somewhere. Our eyes would meet, and we'd avoid Mother's! We did enjoy *performing* together; it was the practicing that was so difficult, for we were all prima donnas. Joan, rightfully the head of the ensemble, being eldest, first violin, and most mature musically, was also our oldest *sister*, and we didn't like to be bossed by her about anything. So rehearsals were tussles, with Mommy trying to keep peace at the piano, while we younger ones waved bows or clarinets or sulked behind cellos. Of course we outgrew this stage—and the slow movement of the Bach Double Concerto, where Jo and Patty in turn caught up the theme with such painful sweetness, still melts my heart.

Our house always resounded with practicing: the delightful monotony of Sevcik: four tone scales; reedy trills; Mother pounding into the finale of *Schwanda, der Dudelsackpfeifer*. I caught Joan's excitement when she shared with me her rapture at first playing a Bach Unaccompanied Sonata; I felt almost unbearable pleasure lying under the piano while my cousin played Chopin; and practiced doggedly myself while my brother, who has a congenital inability to refrain from singing when anyone is practicing, luh-luh-laaed along with me, and all my exasperated pleas did no good.

(Continued on page 33)

... AND 17 YEARS LATER



The musical Dougan children have grown up and their own children now play the violin, the cello, and a little violin. Here, in 1958, are: (back row) Jackie, Vera, Lewie, Patricia and Joan, and (front row) Peter and Jerry Schmidt, Jacqueline and Stephanie Dalvit.



The Botanical Gardens and this lily pond will be visited as part of the Biennial festivities in San Diego's 1400-acre Balboa Park. Saturday's Massed Youth Orchestra Concert will be held nearby in the Balboa Park Bowl.

All Aboard for the Biennial!

THE Gold Rush of '59 is fast approaching. You are planning to attend our Biennial, aren't you? Apart from exciting NFMC programs, San Diego itself beckons with a variety of things to see and do. And springtime along the Pacific coast provides just the right climate in which to enjoy a convention amid resort surroundings.

The bounties this wonderland offers our delegates are numerous. Fishing, sailing, golf, are only a few that come to mind. The area is rich in historic significance, and if you seek the color of foreign travel, you haven't far to go. Mexico is a mere 16 miles to the south. Once over the border (a simple formality these days) the glories of old Mexico are yours. Shopping is, of course, a must for the ladies. The men may want to spend an afternoon at the bullfights in Tijuana. There is no end to the vacation possibilities of America's International Playground.

In part, we are bringing music to San Diego. However, San Diego is also offering music to us. During the week of our convention the regular concerts scheduled in Balboa Park (the city's cultural center) will include programs by the Los Angeles Philharmonic and the San Diego Symphony Orchestra. In the adjacent community of National City there will be a spectacular competition for

band and drill units from high schools, colleges, and private organizations throughout the southwest. Some 4,000 participants from over 100 organizations will be vying for honors in the 12th Annual May Time Band Review. This unusual and striking contest will take place on Saturday, the 25th of April, and should prove a memorable occasion to Federation members.

To further whet the appetite with anticipation of good things in store at San Diego, let us look at the proceedings of the convention itself. The gala opening, heralding a week of music, music, music, will be held in Balboa Park's Organ Pavilion. The Spreckles Organ, housed there, is the largest outdoor pipe organ in the world and is used for regular Sunday concerts renowned for their excellence. It augurs well that the opening chords of our Biennial observance should be struck on such a magnificent instrument.

On the following Sunday, at the close of the Biennial week, Federation activities will culminate in a tremendous choral festival, bringing together members from far and wide to participate in massed choruses. The choral festival will be directed by Dr. Grant Fletcher, one of America's outstanding conductors, and the Federation's former chairman of

American Symphony Orchestras. Dr. Fletcher has served as conductor of the Akron Symphony, the Chicago Musical College Symphony and the Chicago Symphonietta. He will meet for four rehearsals with the visiting choruses, all of whom have prepared the music in advance. The music for the choral festival includes works by Tchesnokoff, Tchaikovsky, Fletcher and Randall Thompson. The Festival itself will bring together in the Balboa Park Bowl thousands of Federation members in thrilling musical cooperation.

So much for the first and last events of the Biennial. In between, during the course of the week, each day and night will be spiced with concerts, conferences, clinics, and a myriad of delightful events you will want to attend.

Because our Biennial Convention in San Diego covers all divisions of the National Federation of Music Clubs, an entire day has been set aside for Junior members. The morning of Saturday, April 25th will be devoted to reports and programs of the Juniors. There will be a demonstration of opera for Juniors, and a demonstration by a string quartet of chamber music in the public schools. Junior composition winners for 1958 will be presented along with the presentation of 1958's Stillman Kelley

Award winning pianist, Betty Gene Butt from Norfolk, Virginia. The Merrimakers, Boys Quartette from Selmar, Tennessee will be on hand to entertain.

The Student Division will take over the afternoon session. After reports, the Shrine of the Ages Choir from Arizona State College will perform. This choir sings annually at the Easter Sunrise service in the Grand Canyon. Our National President, Mrs. Dougan, will present certificates and awards to Student winners of auditions and scholarships. At 3:30 in the afternoon the combined Youth Orchestras attending events in San Diego will be heard en masse at the Balboa Park Bowl. These are only some of the highlights of Youth Day at the convention, which promises to be a splendid affair. We eagerly await the contribution of these wonderful young people.

A whole world of music awaits one and all at the convention. It will be a busy time and a happy time. Be sure to hop on the convention band-wagon. For members there will be activities a-plenty. For families, the scenery, the climate and the variety of San Diego and surroundings will cast their never-to-be-forgotten spell. So clamber on board and join the Fifty-Niners in their musical trek to the Golden West.



San Diego's beautiful harbor and skyline, showing the location of our headquarters hotel, the U. S. Grant, and the El Cortez, where many Biennial visitors will be staying. In the foreground is Balboa Park, scene of our outdoor concerts, and the Coronado Ferry.

Ring Up The Curtain

by DON GILLIS

WHEN I was a mere stripling back in the days called "yore," I wandered onto the stage of Goodrich Auditorium in the Cameron, Missouri, High School disguised as Valentine in Gounod's *Faust*. Just what prompted the director to cast me thus I do not know, but cast me he did, and, dressing me in tights complete with a swashbuckling sword, sent me forth to do a job for Charles Gounod that must have had the composer twirling in his grave before the evening was over. And how well do I remember the dueling scene! Our director decided that we should play it realistically, so when the Devil and I touched swords, real sparks came (courtesy of a nearby storage battery and wires which were strung varicose-like beneath our costumes). The whole thing looked like a splatter of small voltage lightning! But what he didn't tell me was that he was going to turn the stage lights off during our dueling scene. So on the night of the performance, Shorty Rolfe and I found ourselves quite in the dark. Here we were with a couple of lethal weapons in our electrified palms, supposed to slash away at each other so I could be properly killed, and we couldn't even see each other. But, slash we did—and poor Valentine was lunged into by Mephistopheles by a reposte that sliced one side of his tights asunder. Friends, it was the side that was supposed to face the audience as I lay dying and trying to sing a death scene. Well, die I did. Of embarrassment! In my adolescence, it was difficult enough for

me to remember both words and music fully clothed, let alone try to die properly, pulling the jagged edges of the cloth around my spindly legs. It finally was over—and I was dead. And (I said to myself) so was opera.

So you may wonder why (thirty-odd years later) I'm writing an opera article called "Ring Up the Curtain," and I'll tell you.

It all has to do with the American Opera Workshop at National Music Camp, to begin next summer at Interlochen. Dr. Joseph Maddy, President of NMC, told me one day last spring that he wanted to revive the opera department, but along new lines, and to dedicate its annual eight week season to the production of works by American composers. When he asked if I would like to help him develop this exciting and vigorous program, I promptly forgot my debacle as Valentine and joined him in what I fully believe is going to be the most significant effort yet in behalf of American opera.

"Are there really enough American operas to make a complete season?" you may ask. And the answer is a resounding "Yes," for in a list recently compiled, and shortly to be sent to you, we found several hundred operas written by American composers.

And so next summer at Interlochen, twenty American operas will be staged under the supervision of Dr. Barre Hill and we shall indeed "Ring Up the Curtain" as we offer forty-two nights of perform-



A scene from "Pep Rally," a new opera by Don Gillis, performed at Interlochen.

ance in a setting of infinite beauty among the pines of northern Michigan. And, as they say on television, this will be in "living" color with live people and live audiences enjoying the liveliest of all the arts.

"But" (you may be asking yourself) "what exactly is the American Opera Workshop—and why?" I'll tell you all about it.

The American Opera Workshop will be held each season at National Music Camp (this year from June 28 to August 24) in Interlochen, Michigan. It will be a full-scale production center of interest to singers, composers, librettists, stagecraft technicians, conductors, orchestral musicians, and observers who want to study and perform operas by American composers. In addition to the actual production, seminars will be offered (with distinguished guest lecturers) in operatic production, American operatic materials, creative writing, and choral ensemble.

The Workshop is planned for singers of college age (and above) who want to gain actual stage experience either as principals or in ensemble; for opera workshop directors who wish to observe productions in process or to enroll in the seminars; for anyone interested in the technical aspects of operatic production; for those interested in the creative processes involved in music and libretto; for conductors and orchestral musicians who want to gain operatic experience, and for teachers of music or drama who wish to broaden their experience to include American opera.

The long range program includes performing many American scores and encouraging the composition of both music and libretto. It will offer practical on-stage experience to singers, help to provide an observation post for those interested in producing opera in their own schools and communities, establish archives in which materials of American opera can be collected and used for research. Special projects such as the filming of opera (and distribution of films to schools, workshops, and educational TV) will take place. Interlochen may become an international center where foreign students may come to study American opera, and also an information area for those interested in American opera.

And now, (since I presume you still want to find out how all of this involves you personally) maybe you'd like to know how it is all being done. Did you ever notice the curious fact that both the words "Opera" and "Money" have the same number of letters in them? And since "Music" and "Clubs" both have the same number of letters, we thought we might try to combine all of the letters and spell "participation." Which is an approach to something which both your president, Mrs. Vera Wardner Dungan, and your chairman of the American Music Department, Mrs. Ada Holding Miller, approve thoroughly.

This has to do with the "Golden Ticket." This is a small wallet-sized item which certifies that its bearer is a member of the American Opera Workshop and is entitled to attend all rehearsals and



Don Gillis

performances of the 1959 season at Interlochen. It is available to all members of the National Federation of Music Clubs for just one dollar.

In a few days, the National Music Camp will be mailing to the presidents of all of the clubs an envelope containing (a) an announcement of the American Opera Workshop; (b) a list of American operas published by Interlochen Press, and (c) a Golden Ticket, complete with information about how more may be obtained. The question has been raised: "Why only a dollar for rehearsal and complete performance privileges?" The answer is simple: we want you to come to Interlochen this summer to see that we are doing exactly what we plan and to enjoy this thrilling experience along with us. We are more interested in a "grass roots" support of our American opera project than we are in finding single donors to underwrite the plan. And you, as a charter member of this organization, can indeed take pride in being part of the foundation from which a great living monument to creative America will grow.

So when we "Ring Up the Curtain" on the vision that is in this moment beginning to be a reality, the American Opera Workshop will become a symbol of achievement through cooperative effort on the part of thousands of Americans and the music will sound clearer and finer to ears which know that they helped to make it all possible with a charter membership and the Golden Ticket.

And as for me? I'll be there with you listening (not singing a role with sword-split tights in Valentine's array) and joining with you in applauding Dr. Maddy and the National Music Camp for bringing the American Opera Workshop into being.

Special And Life Members

by DOROTHY D. COOLIDGE

A Happy New Year to you all and may this be a great year for our organization. Our 1959 Biennial is close at hand and new Special Memberships will be a fine source of pride and faith in our work for music. Let us not forget our State prizes and let's make the effort to win first or second place for our State in the contest for new Special Members. The permanent memberships, Patron, Donor, Subscriber and Life, are paid only once and of course carry the greatest number of rating points in the contest. Let's try for these memberships!

HERE are some of our new Senior Individual Members:

I would like to introduce *Mrs. C. B. Jefferson*, President of the North Carolina Federation of Music Clubs, living in Chapel Hill. She is a native of Danville, Virginia, was graduated from Erskine College, South Carolina, and did post-graduate work at the New York School of Music and Arts. In 1935 she and Mr. Jefferson moved to Raleigh where she allied herself with musical, church and civic activities. Shortly after World War II, the Jeffersons established a Buick automobile dealership at Chapel Hill, in which enterprise Mrs. Jefferson joined her husband as secretary and treasurer and continued to operate the business after her husband's death in 1952. She has the distinction of being the only woman dealer Buick has ever had. Her music activities have been in part:—Board member of the North Carolina Federation of Music Clubs, Extension Chairman of the Capital District, President of the Chapel Hill Music Club, Past President of the Chapel Hill Choral Club and a Board Member of the Community Concert Series.

An interesting item comes from *Mrs. G. Ernest Moore*, State Chairman of Special Members of the North Carolina Federation of Music Clubs and Chairman of "Music Day of Culture Week." She writes that in the first week of December all North Carolina cultural organizations hold their annual meetings in Raleigh. The North Carolina Federation of Music Clubs was asked to sponsor this "Music Day of Culture Week" there. Mrs. Moore sent me a list of 32 new Special Members for North Carolina, most of whom were secured in connection with sponsorship for this Culture Week. A salute to Mrs. Moore!

I now move west to Minnesota. Our new Special Member is *Harold Cooke* of Rochester. He was head of the Music Department at Stout State College in Menomonie, Wisconsin, from 1934 to 1949. He was a Board member of the Wisconsin Federation of Music Clubs during part of that time and under his direction the Stout Symphonic Singers appeared at three of our National Biennials. He holds Bachelor of Music and Master of Music in Education degrees, and since 1949 has been the conductor of

the Rochester Symphony Orchestra and the Rochester Oratorio Society.

Mrs. William B. Millard of Pittsburgh, Pennsylvania, writes that it is a pleasure to be affiliated as a Special Member with our Federation. She is a graduate of the Conservatory of Music of Oberlin, Ohio, with a degree of Bachelor of School Music. For five years she was secretary to the Dean of Women at the University of Pittsburgh. An important work for her has been at the Western Pennsylvania School for Blind Children. She is at present Corresponding Secretary of the Pennsylvania Federation of Music Clubs.

Mrs. H. Earl Heusser of Salt Lake City, Utah, says that she has always had a keen interest in encouraging our youth in their music and art careers. She organized the Salt Lake City Chapter of the Mu Phi Epsilon Mothers' Club and has served as its President. She is now holding office with the Utah Federation of Music Clubs as Corresponding Secretary. Her three children began the study of music at an early age and to quote her: "This music activity has taken them into an environment which has brought them much happiness and inspiration."

Mrs. W. R. Norton of Florence, Alabama, is a graduate of the University of Kansas. She also studied piano at the Birmingham Conservatory in Alabama. She is a member of Mu Phi Epsilon sorority, and is now President of the Florence Music Study Club and State Chairman of Junior Festivals for Alabama. She has done concert and lyceum work in many cities in the Mid-West.

Miss Louise Krause of Mansfield, Ohio, is happy to be a part of the great work of the National Federation of Music Clubs through her Special Membership. She is a member of the Mansfield Piano Trio. She studied piano and organ at Denison and Michigan Universities and attended several summer music sessions at Juilliard School and Chautauqua, New York. She is a member of the Northern Ohio Guild of Organists and the Mansfield Music Club.

Mrs. Louis T. Silvain of Seattle, Washington, is a native of Michigan where she was graduated from the Detroit Conservatory of Music. She became a member of Mu Phi Epsilon. After moving to Seattle she taught piano and joined several music clubs as an active member,

which fostered her interest in the Washington Federation of Music Clubs. She has been Auditions Chairman several times and has always helped with auditions. She served as State Treasurer of the Washington Federation and is now State Chairman of the Past Presidents' Assembly.

A new Special Member from Spartanburg, South Carolina, is *John E. Williams*, Minister of Music at the First Presbyterian Church. He attended Illinois Wesleyan University at Bloomington and the Union Theological Seminary School of Sacred Music, New York. After a time spent in World War II he came to Spartanburg in 1948. There he is the Past Dean of the Spartanburg Chapter of the American Guild of Organists, Director of the Spartanburg Oratorio Society and organist and director of his church, where he has five choirs.

Mrs. Karl G. Rohrer of Palo Alto, California, is Past President of the San Francisco Musical Club, Past President of the St. Francis Music Club, and Past President of the Los Altos Morning Forum. She is now Vice-President of the Northern District of the National Federation of Music Clubs of California. Her experience makes her a valuable new Special Member.

I want to tell you about *Mrs. Harry Hefner* of Fredonia, Kansas. A graduate of Drake University and a member of Mu Phi Epsilon, she has been writing music seriously for the last two years and has been successful in having her work published. The start of her success was the entering of a composition in the Kansas Federation of Music Clubs contest. She has since had four winning compositions in this competition. She is choir director of the First Methodist Church, and her greatest fun is the family "jazz-combo" in which her son Wayne carries the melody on the trumpet, her daughter Janet plays the clarinet and daughter Barbara the saxophone. Mrs. Hefner arranges all the music for this family group.

Mrs. Alfred C. VerValen of Baltimore, Maryland, is the new President of the Maryland Federation of Music Clubs. Her early studies were at Peabody Conservatory where she won several scholar-

(Continued on page 34)

MUSIC CLUBS MAGAZINE

TENTH IN OUR SERIES of American Composers

We Salute Paul Creston

PAUL Creston is one of the most talented and skillful of today's American composers. Federation members know him best through his *Dance Overture*, which we commissioned and which was given its premiere performance at our 1955 Miami Biennial Convention.

Like many great composers of the past, Creston is also a performing artist. Born in Brooklyn of Italian parentage in 1906, he studied piano as a boy, and later learned the rudiments of playing the organ. Owing to financial hardship in his teens, "Cress" left off taking lessons and proceeded to teach himself. He has since developed and published authoritative studies on keyboard techniques. Even more impressive is the fact that Creston is entirely self-taught in harmony and theory. Although he adheres to conventional musical forms, the sounds in his music are contemporary. He lays particular emphasis on rhythm and has delved deeply into the history and psychology of music and evolution of harmony. He has even written a book, *Principles of Rhythm*, to explain his personal theories.

We know the musician's life is not all beer and skittles. As a young man, Paul Creston had a love of music, but he also had a genuine gift for literature. His was a difficult decision to make; but at the age of 26, Creston chose to devote his life to music. For many years he has been organist at St. Malachy's Church in New York. He was also musical director for radio network shows. All the while he continued to write music. In 1938 a Guggenheim Fellowship for two consecutive years of study abroad enabled the young composer to realize his ambitions. He wrote his First Symphony. It was performed by the New York Philharmonic during the 1941-42 season, and Creston was on his way. The New York Music Critics Circle voted him the award for the best orchestral composition by an American for that year.

It is interesting to note that Paul Creston has featured the saxophone as a solo instrument in serious music. A Concerto for Saxophone and Orchestra, a Fantasy for Trombone and Orchestra, and a Con-



Paul Creston

certino for Marimba and Orchestra represent him as an experimentalist in the field of sound. Seeking new forms for expression, Creston, in his Third Symphony — *Three Mysteries* — juxtaposes Gregorian modes cheek by jowl with 20th century dissonances. As a Catholic, he feels a personal and dramatic devotion to the old church mysteries. In 1944 our Federation presented Creston with a Citation for his Second Symphony.

This season's audiences will hear premiere performances of the new Creston Violin Concerto (Opus 65). This work was commissioned in 1956 and presented to the renowned concert artist Benno Rabinof. Mr. Rabinof, who will perform the Concerto on tour, lovingly describes it as "no smoke, but plenty of fire." Creston says he composed the three-movement work over a period of four months, using the Mendelssohn Violin Concerto as his ideal. Like that famous piece, he wanted to "make the violin sound like a violin, and not like a 'cello' or any other instrument.

This self-made man of American music has interests in his field which range from acoustics and aesthetics to music therapy. He has followed no one school of musical thought. His works are his own expression of unabashed personal feelings. Authoritative and original, his music makes its appeal through a sense of clear definition and logical progression. But above all, Creston's compositions are identifiably American in their exuberance.

LEARN TO READ MUSIC — IN ONE EASY LESSON

by HUBERT DORIS



NEW METHOD—Conductor Howard Shanet demonstrates to two Barnard College students some of the tools whereby he teaches a musical illiterate to read music in a few hours.

To claim that you can teach musical illiterates to read simple melodies during the course of one evening may, on the surface of it, seem extravagant, if not downright incredible. Ordinarily it would be; but to a scholar who has learned how to organize the basic materials of musical literacy, and who has experimented in teaching, it has become almost routine.

On October 31st last, at the request of the Barnard College Music Department, Professor Howard Shanet of the Columbia University Music Department taught all comers to read music. He did so between the hours of 7:30 and 11:00 P.M.—three and a half hours. To those of us who observed the session, two things became quite clear: that it is possible to teach the fundamentals of reading music in a short time, although only the essentials can be covered; and that no amateur, trying for the first time, could do a similar teaching job.

Anyone who wants to try, however, should follow a few basic rules. First of all, practice on small groups first, groups that can fit comfortably in someone's living room. Second, be sure that your audience is limited to those who have never learned to read music. Professor Shanet has found that it is most disturbing to the group, and to the teacher, to have a few people who think they already know how to read, and just want to brush up on their Beethoven. They either feel they must demonstrate their knowledge, and thus they disrupt the group ef-

fort, or, knowing more than the others, ask inopportune questions. Real beginners are essential. And the last, but by no means least important thing to bear in mind, is that no questions are to be permitted until the entire instruction has been given. The purpose of this procedure is to avoid wasting time. Most questions, as they arise in the minds of the participants, seem to be answered almost immediately by what the speaker covers next. And if time is left for the instruction to sink in a bit, it has been found that the questions remaining are good, and useful to the group as a whole, and deepen their understanding of the material covered. Were they asked during the course of the instruction, they might confuse it.

For those who would like to try duplicating Professor Shanet's experience, he has written a book for the layman called *Learn to Read Music*, (published by Simon and Schuster at \$2.50). Using this book as a guide, a person can teach himself to read music in the evening, or a teacher can work with a group. (Of course, there is a certain amount of supplementary material toward the end of the book which is not included in the one-evening session, to be used subsequently by anyone interested in following up what he has learned.) There are some things described in the book which are unnecessary when one is appearing before a live group. For instance, it is difficult to describe a sound, or tell someone in written words how to beat a rhythm, but it is sim-

plicity itself to illustrate common time before a group and have them imitate the beat. The book, therefore, is only a partial guide to a would-be teacher; he would have to discover for himself those elements which are capable of elision or are unnecessary in a live class.

What exactly is Professor Shanet's method? Broadly, he divides the evening into two parts. The first is devoted to the study of rhythm and its notation, and the second to pitch. Toward the end, the two topics are brought together, to show how our musical notation is able to express both pitch and rhythm simultaneously.

Beginning with a regular pulsation which the audience is asked to tap with its feet, the idea of a recurrent accent at regular intervals is easy to introduce. From this basis, and always using as much participation from the group as possible, a melody familiar to everyone is sung to the tapping of the rhythm. It becomes apparent that some of the notes are held for more than one tap, and some for less. The idea of a symbol for the time value of a note is then an obvious convenience. Moving from the simplest symbol to those more complex, those that employ dots and flags, the whole concept of rhythmic notation, and the symbols it employs, are within the grasp of the audience.

Studies of notation such as this continue in short stages, each about twenty minutes long. The class need not be told that it is achieving regular goals, but the instructor can summarize each topic as it

is completed, and give the audience a feeling of positive accomplishment.

The device of recognition is also useful. When the symbols for time values have been learned, the class reads the rhythm of a song whose melody is as yet unknown. When, in the course of the evening, they learn about symbols for pitch, the staff, and so on, the melody they read first is the one whose rhythm they have already learned earlier in the evening. It may seem a simple trick, but the class is delighted to discover that it can now read a melody it has always known. Dr. Shanet's props include charts, a metronome, a blackboard and a piano.

The problem of pitch is, of course, more difficult to handle than that of rhythm. But beginning by relating the alphabet names that we use to describe pitch, the audience is given a familiar tool to use on an unfamiliar subject. Professor Shanet avoids the use of the immovable *do* in these classes, since he feels it lies within the province of professionals, and is useful only to them. The ordinary adult amateur does not need it, and it would be confusing to him to know there are two types of names for the same thing.

The subject of musical terminology is introduced at the end of each large section of the evening, more or less as a convenience for the beginner. Only the most common terms are explained, since anyone interested can obtain definitions quite simply on his own. The same principle applies to the teaching of

(Continued on page 35)

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A Selected List

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From the Reviewing Stand

By SIGMUND SPAETH, NAOMI REYNOLDS, QUAINANCE EATON

REVIEWS OF NEW MOTION PICTURES

By SIGMUND SPAETH

THE first complete opera in CinemaScope and Eastman Color is Puccini's *Tosca*, produced by the Cinecittà Studios of Rome, released in the United States by Casolaro-Giglio Distributing Co., and promoted by Sol Hurok. This is a far more exciting and vivid presentation of the work than could possibly be achieved on the stage. The fact that the action has been photographed in an actual Roman church and the Castle of St. Angelo lends a convincing realism to every detail. Franca Duval acts the title role magnificently, with her singing voice dubbed in by Maria Caniglia. Franco Corelli is a handsome and clear-voiced Cavaradossi and Afro Poli makes a sinister and terrifying Scarpia. All the minor parts are well played and sung, the photography is consistently impressive and Oliviero De Fabritis conducts the orchestra and chorus of the Rome Opera with authority. It is helpful to have such scenes as the shepherd's, the Gavotte and the Cantata (all generally mere off-stage music) cut in briefly; and the practical English titles reveal some perhaps unsuspected details of dialogue. This *Tosca* is a "must" for music-lovers as well as motion picture addicts in general.

Aside from a tour de force of acting by Spencer Tracy, which should bring him an Academy Award, the chief contribution to the screen version of Ernest Hemingway's *The Old Man and the Sea* is the almost symphonic score by Dimitri Tiomkin, which is definitely worthy of a similar distinction. The combination of great acting and splendid music practically eliminates any suggestion of monotony in a picture containing a minimum of plot or action. Tiomkin uses his orchestra to interpret every detail of the shifting moods of the tropical ocean, by daylight or in darkness, and with consistently beautiful photography in color, the result is a truly extraordinary film.

It would be pleasant to give similar praise to *The Last Hurrah*, which also leans heavily on the Tracy powers of make-believe, but here the supporting roles are mostly violent caricatures and the story becomes absolutely incredible, even though based on the life of the late Jim Curley.

The light and frothy *Mardi Gras*, definitely aimed at the younger generation, emphasizes the vast difference between the truly beautiful singing of Pat Boone and that of some potential rivals, in this case represented by Tommy Sands and Bing Crosby's boy, Gary. The latter makes a generally negative impression in his first film, while Sands utterly fails to do justice to a few lines of solo in that fine folk song, *Shenandoah*, backed by the V.M.I. Glee Club. Meanwhile Boone uses his voice to excellent effect in various styles, including the blues, and fairly extolles wholesomeness. Christine Carere displays that "certain smile" plentifully as a movie star on the loose in New Orleans, with Sherree North stealing the picture at every opportunity and Barrie Chase, a recent TV hit with Fred Astaire, contributing a mild strip-tease, with long-legged dancing. The actual Mardi Gras scenes are colorful, and the picture as a whole provides sure-fire escape material.

It seems incredible that Ingrid Bergman could play in quick succession such diametrically opposite roles as the indiscreet actress (opposite Cary Grant) and the Gladys Aylward of *The Inn of the Sixth Happiness*. The latter is a harrowing story, obviously based on fact, and the sufferings of Miss Bergman and her little Chinese charges are almost too long drawn out. It all ends happily enough, but only after the audi-

ence has suffered with the actors almost to the point of exhaustion. Fortunately Curt Jurgens adheres to his customary lack of emotion while creating a slight love interest. The sensitive performance of Robert Donat as a tremulous-voiced Mandarin is a tragic reminder of this great actor's death at the completion of the picture. It is distressing to realize that Ronald Squire, who plays a crusty British nobleman, also died not long ago. Athene Seyler contributes an appealing characterization as Mrs. Lawson, and Malcolm Arnold has composed some effective background music. This is not strictly entertainment, but it is art of a high order.

Another filmed opera which deserves the attention of all Federation members is Rossini's ever popular *Barber of Seville*, handsomely photographed in color and featuring the voices of the now famous Giulietta Simonato and Tito Gobbi (both of the Metropolitan Opera) in the roles of Rosina and Figaro respectively. The part of the heroine is acted by a beautiful Italian newcomer, Irene Genna, who makes the character completely convincing, with the support of Simonato's spectacular off-screen singing in the original mezzo key. Armando Francioli makes an attractive Almaviva, and the dependable Giulio Neri both sings and acts the comic Don Basilio. There are practical introductory comments by the Metropolitan's "Mr. Opera," Milton Cross himself.

This important picture is being distributed by Citation Films, Inc., 15 East 58th St., New York City, with schools, colleges and clubs as a possible market, in addition to theatres. This *Barber* is not only educational and artistic, but vastly entertaining as well. It should be widely heard and seen.

NEW RECORDS

Reviewed by SIGMUND SPAETH

THERE is wide variety in recent releases of Columbia Records, with the incomparable Eileen Farrell heading the Masterworks list in a definitive recording of Cherubini's *Medea*, Arnold Gamson conducting. On the lighter side Columbia offers two albums by the popular Judy Holliday, who proves herself a singer as well as an actress. One disc is naturally devoted to Miss Holliday's current success, *Bells Are Ringing*, with the support of the rest of the company. But the other, which takes its title, *Trouble Is a Man*, from the opening song by Alec Wilder, presents material of all kinds, including two Irving Berlin numbers, Bernstein's *Lonely Town*, a rare Cole Porter item, *Where Have You Been?*, and the Dietz-Schwartz *Confession*.

RCA Victor is presently dividing its attention between such serious operatic scores as Samuel Barber's *Fanciulla* and the Menotti *Maria Golovin* and the frankly frivolous *Damn Yankees* of Richard Adler. The latter is based upon the motion picture rather than the stage show, with Tab Hunter taking the place of Stephen Douglass, but retaining the original talents of Gwen Verdon and Ray Walston in the leading roles of the devil and his disciple. On the orchestral side, the RCA Victor recording of Stravinsky's *Baiser de la Fée* and the *Mysterious Mountain* of Alan Hovhaness, with Fritz Reiner conducting the Chicago Symphony, should not be overlooked.

Decca's latest releases show a leaning toward barber shop harmony and Hawaiian nostalgia. In the former category we are offered the best efforts of all five medal-winning quartets in the 1958 international competition of S.P.E.B.S.Q.S.A. (the Society for the Preservation and Encouragement of Bar-

ber Shop Quartet Singing in America, Inc.), as well as five choruses singing in the same style of American folk music. The newest Hawaiian album in the Decca list is called *Aloha Serenades*, a worthy successor to the Newman-Darby *Magic Islands*, and two standard discs recorded by Bing Crosby.

The Mercury Classics continue to promote the best contemporary music by American composers, all well recorded and handsomely packaged. Howard Hanson stands out in conducting his own *Elegy* (to Koussevitzky) and *Song of Democracy* (Walt Whitman) and Rochester's Eastman School also contributes brilliant work on the part of Frederick Fennell and the Eastman Wind Ensemble in *American Concert Band Masterpieces* and *Winds in Hi-Fi*, the latter including three charming *Japanese Dances* by Bernard Rogers.

A final compliment should be paid to the splendid performances of the Masterwork Chorus of Morristown, N. J., led by David Randolph, in a Westminster Hi-Fi album as well as some privately made records, mostly of sacred music.

THE LATEST NEWS ABOUT RADIO AND TELEVISION

By NAOMI REYNOLDS

A notable change takes place this season in that the regular Saturday afternoon Metropolitan Opera broadcasts will be heard on the CBS Radio network. They will be heard "live" as usual, direct from the Metropolitan Opera House. The program will be sponsored for the 19th consecutive year by Texaco. In Canada the performances will be carried by the Canadian Broadcasting Company. Milton Cross will continue as commentator on the operas and the Souvaine Associates will produce the program as they have since Texaco assumed sponsorship. "Opera News on the Air" with Boris Goldovsky and Norman Dello Joio as masters of ceremonies; "Texaco Opera Quiz" with Edward Downes as quizmaster; and "Texaco's Roving Opera Reporter" with Clifton Fadiman as the interviewer, will continue as the program's intermission features. Arthur Hull Hayes, president of CBS Radio, stated that "the CBS Network is proud to welcome the Metropolitan Opera broadcasts to its schedule of fine musical presentations. The New York Philharmonic concerts, presented in their entirety on Saturday nights, plus our other distinguished music programs and these Saturday afternoon broadcasts, will give listeners from coast to coast and beyond our borders what is, undoubtedly, the most important schedule of great music to be heard on the air today." Twenty-one operas, including one double bill, will be offered this season. Two operas never presented by the Metropolitan will be supplemented by a new production of two operas which were last heard in 1950-57. The season's two new productions will be Verdi's *Macbeth* and Alban Berg's *Wozzeck*. *Macbeth* will be conducted by Mitropoulos and staged by the great Carl Ebert, who will be directing the work as his first assignment at the "Met." The Metropolitan Opera Guild is sponsoring Berg's *Wozzeck*, which will be sung in English. Karl Boehm will conduct this work, which will be staged by Herbert Graf. (Karl Kritz, noted conductor with the San Francisco Opera Company, pleaded with a Los Angeles Opera Guild audience to urge and request "opera in English." So you see, we have support of the craftsmen too. Since this has long been a major project of the NFMC, we trust you will write to the Metropolitan Opera Company thanking them for *Wozzeck* in English!)

An outstanding television program for this season is "Preview" concerts, a new hour-long series, inspired by the New York Philharmonic's novel Thursday evening "preview" concert featuring Leonard Bernstein. Bernstein, the first American-born conductor to be named Musical Director of the 117-year-old symphony orchestra, will appear in the triple role of conductor, pianist and interpreter of music for the series. It will be seen on a once-a-month basis over the CBS Television network Sundays, 5:00-6:00 p.m. EST.

The regular Saturday night radio broadcasts of the New

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Dr. D. S. Wheelwright, S. F. State College,
San Francisco 27, MC, California

York Philharmonic will continue, with James Fasset as intermission host.

The Cleveland Symphony Orchestra conducted by George Szell will be heard in a new weekly series on CBS Radio beginning Sunday, December 28, at 2:05-3:00 p.m., EST.

An original musical score by Darius Milhaud, his first for television, was heard on the *Twentieth Century* series on CBS in November. The score was played by the CBS Orchestra under the direction of Alfredo Antonini, long a conductor at CBS in New York.

The Salt Lake Tabernacle Choir, now in its 27th year on CBS Radio, entertained President and Mrs. Eisenhower recently at the White House. The Choir appeared there 47 years ago during William Howard Taft's administration. It is heard on CBS Radio each Sunday.

NBC announces a most attractive new television series by the Bell Telephone Hour of "live" shows titled *Adventures in Music*. The first one was presented on Monday, January 12. Three subsequent programs will feature other great names in opera, concert, dance and folk music. The second in this interesting Bell Telephone series, to be presented Tuesday, February 10, will be a contemporary all-American program given by distinguished American artists. The stars are Rise Stevens of the Metropolitan Opera, Grant Johannesen, Utah-born pianist, and jazz artists Duke Ellington and Ella Fitzgerald. Miss Stevens will be heard in two excerpts from Marc Blitzstein's *Regina*. Mr. Johannesen will play the final movement of George Gershwin's *Concerto in F*, and Mr. Ellington and Miss Fitzgerald will present classics of American jazz. Again the New York City Ballet will appear, this time in *Stars and Stripes*, a ballet set to the spirited march tunes of John Philip Sousa. And of course the Bell Telephone Orchestra, with Donald Voorhees conducting, will be featured.

An ambitious new experimental series, alternating with *Omnibus* every other week on the revitalized Sunday afternoon line-up on the NBC-TV network, is exploring new forms and subjects in all the entertainment fields from Broadway to ballet. How a musical comedy hit is groomed for Broadway is one of the experiments to be highlighted.

We are promised a TV program of Gian Carlo Menotti's musical drama, *Maria Golovin*, commissioned by the NBC Opera Company and presented in Brussels. The performers will be the same who had roles in the world premiere last August. This is the third work by Menotti commissioned by NBC, others being *The Old Maid and the Thief* and the beloved *Amahl and the Night Visitors*, which was produced several weeks before Christmas on NBC-TV. Peter Herman Adler, music and artistic director of the NBC Opera Company, has been appointed music director of the Baltimore Symphony Orchestra for its 1959-60 season. Dr. Adler will continue in his post at NBC along with his new duties in Baltimore.

The new *Voice of Firestone*, now in its 31st season of broadcasting, will rotate with classical, operetta and Broadway musical offerings Monday evenings on ABC Television.

MOTION PICTURE NOTES

Max Steiner, noted for his outstanding musical scores for motion pictures, journeyed to London to write the music for the new patriotic American story of *John Paul Jones*, "father" of the American Navy and the Officers' Code.

Heitor Villa-Lobos is in Hollywood finishing his musical score for the MGM feature, *Green Mansions*. Mel Ferrer and Audrey Hepburn are arranging a series of readings from the picture to be given against the background of the Villa-Lobos musical score. The readings will also be recorded as part of the exploitation program for the film, which Ferrer directed.

RECENT BOOKS ON MUSICAL TOPICS

Reviewed by QUAINANCE EATON

LIVES AND ADVENTURES

EZIO PINZA. An autobiography with Robert Magidoff. Rinehart & Co., New York. 288 pages, index, 16 pages of photographs and list of repertoire. \$4.95.

WHEN Ezio Pinza died last year at the age of 65, he had done more to restore the *amour propre* of the elderly American male than any nostrum, by making *South Pacific's* Emile de Becque a figure of romance. He also enlarged his own field by geometrical leaps and bounds, from the special world of music to the unlimited one of "popular" entertainment. His story goes beyond the conventional opera star's list of triumphs and glories. And the man himself, virile, personable, by virtue of magnetism and vitality the inevitable center of tempests both artistic and personal, should be conveyed in any biography. The admirable accomplishment by Mr. Magidoff is a thoroughly professional job. If there is any complaint about this able writer's handling of his subject, it is that too much smoothing has been done to a rugged, irrepressible character. The words are so much Mr. Magidoff's that Mr. Pinza does not always appear clear and whole, invested of his own peculiarities of personality and speech. Some of the vitality has rubbed off in the polishing. Still, you will be absorbed in the tale of the early life, the learning—almost by a process of osmosis, since Pinza did not read music—of the roles that came to be his own—Don Giovanni, Figaro, Simon Boccanegra, Boris. The bass's unjustified incarceration on Ellis Island during the war because of information lodged by a jealous colleague is fully told—except the name of the colleague. And his later years of happiness with his second wife make warm and moving reading—always with the reservation that the real Pinza seems strained through the cheesecloth of a refining mind. Mrs. Pinza herself wrote the final chapter, the sad account of the singer's last days.

GEORGE GERSHWIN: A Study in American Music. By Isaac Goldberg. Supplemented by Edith Garson. Foreword and Discography by Tlan Dashiell. Frederick Ungar, New York. Illustrated. 370 pages plus index. \$5.50.

Written while the iron was hot, the first biography of Gershwin benefits from the present tense, the feeling that a new creative process is being shaped in the crucible. In 1930 George had conquered Tin Pan Alley and had gone on to new worlds with his *Rhapsody in Blue*, Concerto in F and *An American in Paris*. Goldberg was his friend, critic and panegyrist. He brought to this account a freshness and enthusiasm that reads as well today as 28 years ago. His is a stirring story, full of anecdote and detail, of discrimination as well as laudation. One cannot escape the sense of destiny in the making—brief though that destiny would be. Edith Garson's supplement, in quieter mood, brings the story to its conclusion, spanning the few years before Gershwin's tragic death in 1937, with *Porgy and Bess* the ultimate. Mr. Dashiell's discography is selective. This is one of three volumes issued for the 60th anniversary of Gershwin's birth, and is a must for his admirers—or for anyone concerned with American music. (*The Gershwin Years* was reviewed in the last issue; *George Gershwin: Man and Legend*, by Merle Armitage, is the third).

BIZET AND HIS WORLD. By Mina Curtiss. Alfred A. Knopf, New York. Illustrated. 441 pages plus bibliographical notes, appendices (including unpublished letters) and index. \$7.50.

The author almost miraculously secured access to a collection of unpublished letters between Bizet, the Halévy family and the Delartes, which with certain equally obscure journals form the chief basis for this excellent biography. Perhaps its central figure is less interesting in his own right than the colorful parade of characters around him, but the picture is so well painted, in colorful strokes and discriminating detail, that one feels an entire epoch has been laid open to view. In

addition to the eminent musical personages of the day (Berlioz, Rossini, Wagner *et al*) we meet Napoleon III and his court, authors, artists, dandies, fanatics and *élégantes* by the dozens—a fascinating pageant of the Second Empire. Her own interests lying outside of music, the author has conscientiously delved into the circumstances surrounding Bizet's creative work, especially the crowning glory of his career, *Carmen*. But the musician will be left unsatisfied if he expects musicology, or even analysis or criticism. Let him seek them elsewhere; this book is a delight in itself and worth the time of anyone even remotely connected with the arts.

WAVE AS YOU PASS. By Harry Lee Neal. J. B. Lippincott Company, New York. 212 pages. Illustrated. \$3.95.

The cheery tale of an adventuring family, who took to the road with two pianos and by dint of determination, grit—and talent—made a life for themselves. The humor is salty, the story told engagingly, and the revelations about musical life occasionally startling. Nelson and Neal is the team's professional name—Nelson being Allison Nelson, otherwise Mrs. Neal. Their two children travel with them. What a life!

COLLECTIONS

WHERE THE WORD ENDS. The Life of Louis Moreau Gottschalk. By Vernon Loggins. Louisiana State University Press, Baton Rouge. 273 pages with bibliographical note, index. \$3.95.

"Unjustly neglected" is the term used on the jacket of this book to describe Gottschalk. It is difficult to understand why, for the life of this first great American pianist was crammed with adventure, vitality and romance. Reared in colorful, corrupt New Orleans, he became famous, wealthy and acclaimed in Paris and most of Europe. Later, penniless and neglected on his return to this country, he died in South America. Mr. Loggins' sympathetic biography should stimulate the interest long overdue in this picturesque character. (C. R. S.)

SCHUBERT: MEMOIRS BY HIS FRIENDS. Collected and edited by Erich Deutsch. Macmillan, New York. 501 pages, with glossary, indices. Illustrated. \$10.00.

This third volume of Prof. Deutsch's great commentary on the life and work of Franz Schubert is a primary source-book of obituary notices, accounts, letters and memoirs by people who knew the composer and his music. A treasure trove for browsers, it also shows the growth of Schubert's reputation as a composer—from relative obscurity at his death to posthumous worldwide acclaim. This becomes clear from news reports and the accounts of Ferdinand Schubert, who scrupulously managed his brother's estate, judiciously permitting songs and symphonies to appear over the ensuing years. One of the most touching tributes is from Robert Schumann, who heard Mendelssohn's performance of the C Major Symphony in Leipzig in 1839 and wrote to Clara Wieck: "I was completely happy and wished for nothing but that you might be my wife and that I, too, could write such symphonies." (C. R. S.)

MUSIC AND WESTERN MAN. Edited by Peter Garvie. Philosophical Library, New York. 317 pages plus index. \$7.50.

In an effort to relate music to life and to the other arts, a series of concerts and commentaries was given in 1955 over the Canadian Broadcasting System by leading Canadian, English and American authorities. To give the series a permanent form, the commentaries are now included in book form. They are scholarly, tightly packed with fact and opinion, very readable and worth studying. Each is followed by a short bibliography and a list of appropriate records to supplement those included in the text. The authors include Willi Apel, Paul Henry Lang, Gustave Reese, H. Wiley Hitchcock, Karl Geiringer, Alfred Frankenstein and Aaron Copland, to mention only those resident in America. A wonderfully comprehensive panorama, from ancient Greece to contemporary twelve-tone land.

(Continued on page 35)

NFMC in The International Scene

MUSICAL GIFTS

The International Music Relations Department of the Federation has recently made three important gifts to major orchestras of other countries:—two clarinets to the Manila Symphony, the presentation of which is pictured in our frontispiece; a tuba to the Youth Concerts of the Tokyo Symphony, and a complete set of replacement parts to recondition the instruments of the La Paz, Bolivia, Symphony.

Miss Eloise Cunningham, the American woman who instituted Japan's Music for Youth series, writes regarding the tuba. "The tuba has arrived and we are all thrilled. It is beautiful and I am told an especially fine instrument. We shall now be able to give authentic performances of Kleinsinger's *Tubby*, the Tuba with a real tuba, something we have never been able to do before. Many, many thanks."

From Bolivia comes word of a formal ceremony in the United States Information Reading Room at La Paz. The Federation, through President Eisenhower's People to People Program, had presented a selection of musical instrument replacement parts to Sr. Antonio Montes Calderon, Director of the National Symphony of Bolivia. The presentation was made by Mr. John Heyn, of the American Embassy in Bolivia, and himself a teacher of music. An official of the People to People Program in Washington wrote to Miss Helen Havener, Executive and Publicity Director, "The National Federation of Music Clubs has served admirably as 'ambassadors' and we are certain that this has made many friends for the U. S. in Bolivia."

In Manila the two clarinets given by the Federation were also formally presented by Dr. Herbert Zipper, musical director of the Manila Symphony Society, to the president of the Society, Mrs. Trinidad F. Legarda, as pictured on page 2.

UNITED NATIONS DAY OBSERVED

As has been customary for several years the National Federation presented a broadcast, international in character, as a preliminary to United Nations Week. Arranged by the Federation's representative to the United Nations, Mrs. Edwin A. Sullivan, the program was presented on Dr. Herman Neuman's *Hands across the Sea* broadcast on Station WNYC on October 18, and taped for rebroadcast overseas.

Dr. Franz Matsch, Austrian Ambassador to the United Nations, introduced by Mrs. Sullivan, spoke briefly, delivering a stirring international message.

The musical participants in the program were Marjorie McClung, soprano, who with the composer at the piano, pre-

sented a Paul Creston song cycle; William Masselos, pianist, a former Young Artist winner, and Roland Ireland, baritone. In recognition of the emphasis that is currently being placed by UNESCO on Latin-American relations, Mr. Masselos presented three compositions of the distinguished Mexican composer-conductor, Carlos Chavez: *Poligence*, *Solo* and the fourth movement of a sonata.

Mr. Ireland's selections were also international in character. They included *Ich Liebe Dich* by the Norwegian composer, Grieg; the aria *Vision Fugitive* from Massenet's *Herodiade*, *The Wanderer* by Schubert and Virgil Thomson's *Dirge*.

Mrs. Sullivan was among those attending the special United Nations Week concert presented by the New York Philharmonic Orchestra, Leonard Bernstein conducting, at the United Nations October 24th, the anniversary of the drafting of Universal Declaration of Human Rights.

Dr. Charles Malik, president of the General Assembly, who was rapporteur of the Human Rights Commission at the time of the drafting of the Declaration of Human Rights, and Chairman of the General Assembly's Third Committee at the time of the Article's adoption, addressed the audience, stressing the significance of the Declaration.

BOOKS FOR ASIAN STUDENTS REQUESTED

Members of the Federation have been asked to contribute books for a new library just opened by the Readers Library Association in Manila, the Philippines. The city of Manila has donated building, operational staff and catalogues and other library equipment. Now what is needed are BOOKS.

Music books, and items in other fields on the university and college level, in good condition, published after 1945, and works by standard authors of any date—all these are welcomed. People who have books to donate can send them directly to Books for Asian Students, 21 Drumm Street, San Francisco 11, California, and they will be forwarded from there to Manila by the Asia Foundation. Please do not send unbound materials, with the exception of scholarly journals in runs of five years or more. All contributions are tax deductible.

The Asia Foundation is a non-profit organization founded by private American citizens to support groups in Asia who are working for the attainment of peace, independence, personal liberty and social progress. This library is one of their recent projects. Go right to your book shelves and see what you have that might be enjoyed in Manila!

THE PLACE . . .

National Federation
of Music Clubs

San Diego

April 19-26, 1959



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Saluting The Central And Southeastern Regions

Central Region

Central District

IOWA CLUB CELEBRATES ITS DIAMOND JUBILEE

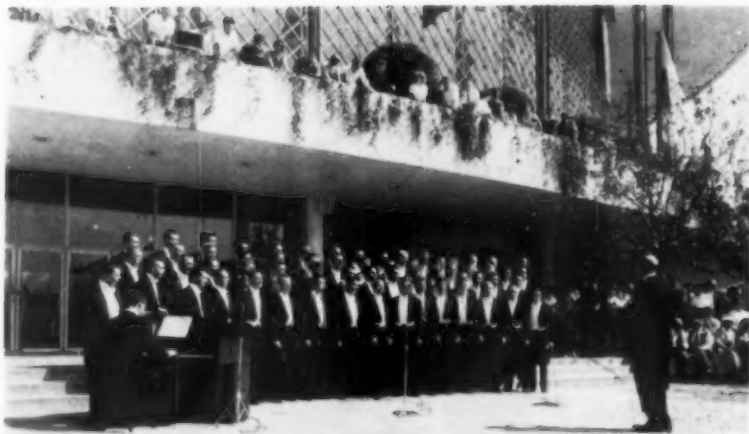
THE Music Students Club of Davenport has passed its 75th year mark. Its anniversary was the occasion for a special club program in the Fine Arts Building at Augustana College. Martha Deatherage, 1957 Young Artist winner for soprano voice, was soloist at the observances and scored a great success. The club now has an active membership of 28 women. It was started in 1883 by three women who met in the interest of enjoying a musical afternoon each week. Since that time, the Music Students has stimulated many local music activities and the club is considered a tradition in Davenport.

The Iowa Federation of Music Clubs is widely publicizing its forthcoming contests. The Student and Young Artist auditions have been lined up, and the Composers Contest for strings is under way.

The State Federation presented Cornelia Williams Hurlbut in its second annual one-day piano session at Des Moines. Mrs. Hurlbut has been active in Iowa's Junior Festival development for the past thirty years. She is largely responsible for the high standards and interest now taken in Junior work. Part of the annual session under her guidance was devoted to American composers.

ILLINOIS MUSIC CLUBS FOSTER MUSIC IN THE UNIVERSITIES

The Singing Illini, glee club of the University of Illinois, appeared in August



The Singing Illini of the University of Illinois, as they presented their concert in the United States Pavilion at the Brussels Worlds Fair in September, 1958. Harold Decker is conductor of the group.

at the International Festival in Charleroi, Belgium. They were also presented in concert at the United States Pavilion of the Brussels Fair, and later gave concerts in Munich, Heidelberg and Paris.

Marla Mutschler, violinist and graduate assistant in the music school of the University of Illinois, won first place in the competition for the Daseh Award. The Chicago Business Men's Orchestra, donor of the \$100 cash prize, will accompany the young artist in an appearance in Orchestra Hall, Chicago. Miss Mutschler is a graduate of the Eastman School and studied in Austria on a Fulbright Scholarship. Last spring she won an audition enabling her to appear as soloist with the University of Illinois Symphony Orchestra in the Prokofiev G Minor Concerto.

Jessie Weiler, newly elected president of the Illinois Federation of Music Clubs, chaired the fall board meeting at Southern Illinois University in Carbondale. Dr. Henry Bruinsma, director of the school's music department received an award of merit for his valuable service to music in Illinois.

WISCONSIN CLUB RETAINS LONG- TIME STANDING ON HONOR ROLL

Mrs. Roger E. Cunningham, State President of WFMCA, has started her 18th year as Counselor of the Stephen Foster Club of Janesville. This club has been on the National Honor Roll ever since its founding in 1941. The Euterpe Club of Watertown has returned to the active list of NFMC after several years as an associate club. One of its members, Mrs. George Fischer, has become a Life Member of the National Federation.

The first free musical programs at the Wisconsin State Fair under the direction of the Wisconsin Federation of Music Clubs were given in cooperation with 4-H Clubs, in 1931. An appropriation of \$1100 was made by the Fair Commission and plans were made for a choral and orchestral festival and on Sunday, August 30, 1931, 23 choral groups from all parts of the State united with the Milwaukee Symphony Orchestra in a splendid program. The next year dramatic programs were added and all programs given in an improvised Little Theatre. Later on a separate building was provided and the project became known as the Wisconsin Federation of Music Clubs Little Theatre at the State Fair. Wisconsin Composers Day was featured in 1937.

During the presidency of Mrs. Ronald A. Dougan of Beloit, the Wisconsin Com-



Officers of the Iowa Federation of Music Clubs meet at the Sioux City Art Center. They are (l to r) Mrs. Scott Smith, State Chaplain; Mrs. Floyd Bridge, district director; Mrs. John H. Abild, President of the Central District and National Board member; Mrs. C. E. Dixon, Iowa Federation President; Mrs. Al Self, general chairman of the meeting, and Mrs. Amy Martin Price, State Recording Secretary.



Mrs. Hazel Post Gillette, Vice President of the Federation's Central Region, presents a Federation award to Dr. Henry Bruinsma, chairman of the Southern Illinois University Music Department. The award is in recognition of the University's free string music classes for area youth and its organization of the Youth Symphony of Southern Illinois.



National, district and state presidents of the Federation met at the First District Convention at Kenosha, Wisconsin, in October. Here, Mrs. Ronald A. Dougan, our National President, greets Mrs. Roger G. Cunningham, Wisconsin State President, and Miss Minnie Larsen, newly elected district president.

posers. Contests were continued, and have been held ever since, with monetary prizes awarded the winners and the winning compositions performed at the Fair. All-State Operas were presented in 1944. Wisconsin composers have been featured and have performed their own numbers.

A change was made this year in the location. Programs were conducted in Radio Music Hall and the name of the program changed to Wisconsin Federation of Music Clubs Theatre at the State Fair Radio Music Hall. This year was the 27th consecutive year of performance of Federation programs at the Fair.

From the beginning of the project up to the present time members of the various clubs have acted as hostesses each day, with members from the Milwaukee area predominating. The entire project has been outstanding and most successful.

Lone Star District

OKLAHOMA REPORTS ON DISTRICT CONVENTIONS AND SCHOLARSHIPS

SOUTHEAST District's 28th annual convention in October at Davis boosted the Inspiration Point Scholarship Fund and the Oklahoma Endowment Fund. At Bartlesville, the Musical Research Society played host to the Northeast District Convention. The club presented an opera program. The Northwest District held its October convention in Okeene. Money was collected toward the Inspiration Point Scholarship. A workshop on Phases of the Federation and a report by the State President on the National Board Meeting rounded out the agenda.

Seven federated music clubs were represented at the Southwest District Convention held in Quartz Mountain State Lodge. Money was raised for Inspiration Point, Endowment Fund and State Festival Awards. Baritone Abe Criegler of Altus Air Force Base provided special entertainment. The Altus Club won prizes for attendance and constructive contributions. Lawton Music Club had the most new members present, and Duncan Club was cited for the most membership traveling the longest distance.

The Central District Convention was held at the University of Oklahoma in Norman. Public School Music problems were discussed, and Mrs. J. Knox Byrum, State President, disclosed details of projected TV programs. Station KETA will start its music series on educational TV in February. The programs will run for 16 weeks, featuring Federation news with the best in music. Auditions win-

ners, opera groups and choral ensembles will perform.

Langston University is Oklahoma's newest federated college group. South Eastern College in Durant is now represented in OFMC by the Mary Slawson Piano Club. The Bartlesville Ballet Club is newly federated.

Oklahoma federated choirs will perform in a festival during the April State Convention at Shawnee. Mrs. F. W. Stewart of Oklahoma City has been elected to the National Board.

At the OFMC Board Meeting in September, 14-year-old soprano Robert Randall of Norman sang a group of songs. Mrs. Denzil C. Pope, Chairman of American Choral Music, announced that she has prepared a catalogue containing recently published choral works for women's voices. Mrs. Tom Howell, Jr., of Davis, State Chairman of Rural Music, was cited for her Murray County Choral Club, which has performed over 50 concerts since its birth in 1950.

The Bloch Young Artist Award is a new annual project in Oklahoma. Mrs. Jules Bloch of Oklahoma City donated \$300 which was won for 1958 by soprano Carole Frederick of Jones. Miss Frederick is a senior at Oklahoma City University and has won numerous prizes for her singing. She will appear in January with the Oklahoma City Symphony under the baton of Guy Fraser Harrison.

Miss Jan Stewart of Durant is recipient of the 1958-59 Jacques Abram piano scholarship at Oklahoma College for Women. Nine member organizations of the Federation have recently set up scholarships.



More choral music in Oklahoma! That's the objective of the State Federation and specifically of (l to r) Mrs. Tom Howell, Jr., State Rural Music Chairman; Mrs. J. Knox Byrum, President of the Oklahoma Federation; and Mrs. Denzil C. Pope, Oklahoma's American Choral Music Chairman, pictured in front of a choral music display at the annual official meeting.

TEXAS FEATURES A VAN CLIBURN DAY

The town of Kilgore went all out for its favorite son and proclaimed December 2nd Van Cliburn Day. Governor Price Daniel and Kilgore's Mayor Crim made it an official day and attended all the festivities. The *Kilgore News Herald* printed a special souvenir edition, and Cliburn received every award and honor his home town could dream up. The Van Cliburn Exhibit, containing mementoes of his world travels, was on display in the high school auditorium. There was an afternoon concert by the Dallas Symphony Orchestra for school children. Cliburn was soloist with the orchestra. After a dinner in his honor, the symphony, directed by Paul Kletski, gave another concert.

The Texas Federation presented Cliburn in recital in 1955. Since that time, members have watched his career. His mother, Mrs. Cliburn, has been a Junior Counselor for many years in District Three of TFM.

Episodic Suite, by Julia Smith, was performed as a ballet at the District One meeting. Dr. Lloyd Taliaferro of the music faculty at Arlington State College heard his Suite for Two Recorders and Piano performed at the convention. It had been presented the previous week for members of the Texas Composers League in Fort Worth.

At the September Board Meeting in Beaumont, the Texas State Federation voted two scholarships for Interlochen, and a partial scholarship, valued at \$195, for Inspiration Point. Julia Smith was present at the District Two Convention in November. She is a pianist and composer from Denton and New York, and an individual member of NFMC. Arturo Somohano, conductor of the San Juan, Puerto Rico Symphony, joined NFMC, also from District Two. The two received the President's Citation for their contributions to American music at home and abroad. Delegates heard Miss Smith's composition, *American Dance Suite*, performed by duo pianists—J. Wilgus and Margaret Eberly, faculty members of Texas Women's University.

The name of the late Mrs. John F. Lyons of Fort Worth has been placed in the NFMC Book of Remembrance. Mrs. Lyons was a former National President as well as past president of the Texas Federation.

Borger Music Club presented Ruth Brush, composer-pianist, and Betty Gregg, dramatic soprano, in a joint recital. Mrs. Brush has long been associated with TFM as a district and club president. For the last four years she has lived in Bartlesville, Oklahoma. The Melodie Club of Dallas chose *Masquerade in Vienna* for its Grass Roots opera production. The operetta in three acts, adapted from *Die Fledermaus* by Strauss, benefited the Young Artist Fund.



At the meeting of District Two of the Texas Federation in Denton are: Arturo Somohano, conductor of the San Juan, Puerto Rico, Symphony Orchestra; Mrs. Guy H. Bullock, president of the District; Julia Smith, composer and pianist; and Mrs. W. Glen Darst, President of the Texas Federation. Miss Smith and Senor Somohano were presented with the Texas President's Citation for their contributions to music here and abroad.

Northern Lights District

PROGRESSIVE MUSICALE ENJOYED BY MINNESOTA CLUB

RICHARD CASS, 1953 Young Artist Winner, was presented in concert by the Matinee Musicale of Duluth. Audience response was most enthusiastic. In January he was scheduled for a recital appearance in Virginia, Minn. Another former Young Artist Winner, Margaret Harshaw, was featured on the All-Wagner program of the Duluth Symphony Orchestra.

Minnesota is proud of its Crusade for Strings. The State Federation-sponsored Junior, Youth and Twin Cities Orchestras will represent Minneapolis at the April Biennial. These groups will present three concerts for the benefit of their Air-Travel Fund.

The Moorhead Music Club is backing the Fargo-Moorhead Symphony Orchestra. Now, in its 27th year, the orchestra is conducted by Sigvald Thompson.

Minnesota's Centennial Year was climaxed by a two-week Music Festival in Minneapolis which featured symphony orchestras, chamber music ensembles, operatic productions, college choirs, high school bands, and composers contests. In recognition of the Centennial, the State Federation printed a catalogue listing the published works of Minnesota composers. Copies are available through the State President.

An interesting and successful money-making venture was innovated by one club this summer in the form of a progressive musicale. Four fifteen-minute programs (opera music, piano, organ and

string music) were performed in three homes and a church at intervals during the course of an afternoon. Time was allowed for enjoyment of gardens, tea was served at one way station, and tickets for the afternoon were sold for \$1.00.

Music in industry is being carried forth by the Lutheran Brotherhood Insurance Company Society in Minneapolis. Employees of the company rehearse interesting works once a week, and give generously of their time to sing concerts.

In October the Duluth Light Opera Company played four performances of Gilbert and Sullivan's seldom heard *Princess Ida*. This community organization is in its fifth year and confines its repertoire to Gilbert and Sullivan.

NEBRASKA FEDERATION HONORS ITS HOME-STATE COMPOSERS

The Nebraska Federation has made an exhibit of 12 panels, which are mounted with the photographs and compositions of 23 composers. All are musicians whose compositions have been published by leading companies, and all stem from the state of Nebraska. To date, 25 different organizations in the state have featured the composer exhibit at various of their meetings.

The Omaha Music Teachers Association presented two programs of American compositions for the Parade of American Music. One program was for students, the other for young artists. The Past Presidents Assembly contributed a program of American selections in February. The majority of Nebraska clubs participated in it.

Auditions in Omaha were held to find

MUSIC CLUBS MAGAZINE



At the fall Board Meeting of the North Dakota Federation in Fargo, members had a chance to meet Mrs. J. A. Jardine, past President of the National Federation. They are: (l to r) Mrs. W. A. Liebeler, State Historian; Mrs. J. B. Bridston, immediate past President of the North Dakota Federation; Mrs. J. A. Jardine; Mrs. Elizabeth Myles, State Junior Counselor; and Mrs. Eloise Halvorsen, State President.

soloists for a performance of Beethoven's Ninth Symphony at Oklahoma City. The Nebraska Federation had four entrants, over 400 Juniors took part in the project. Nebraska also reports that it now has a representative on the Omaha Veterans Hospital board. This member assists whenever needs arise where music can benefit hospital patients.

Plans are under way for another large Junior Festival. During the past March, over 400 Juniors took part in the project. Nebraska also reports that it now has a representative on the Omaha Veterans Hospital board. This member assists whenever needs arise where music can benefit hospital patients.

NORTH DAKOTA CLUBS OPEN MANY PROGRAMS TO THE PUBLIC

The Carrington-New Rockford Music Club furnished music for Carrington's 75th Jubilee in July, and for New Rockford's 75th anniversary celebration in September.

A benefit performance for the Agnes Jardine Scholarship fund was held by the Fargo Music Club in November. Proceeds make three scholarships available in voice, piano, and strings. The club provides advisers for a Junior Club, and supports five local school string orchestras and a senior high school music club. In Fargo, the music section of the Fine Arts Club is making a survey of outlets for music, churches, radio stations, and schools. It is working out a constructive program to aid young musicians.

Mu Phi Epsilon is doing work in music therapy with programs at the Fargo-Moorhead Opportunity School, and the Children's Village.

The Devil's Lake Music Club serves its community with singing at PTA and other local functions. The club helped

purchase a grand piano for the Central High School auditorium. Bismarck's Thursday Music Club now has a fine concert grand piano, thanks to revenues from several of its annual fall concerts by members. Its choir festival and Lenten Vespers are open to the public.

The Thursday Music Club of Grand Forks planned a community-wide Christmas Twilight Musicales to usher in the holiday season. Three federated student groups joined in excerpts from *The Messiah*, flute ensemble and organ selections which carried out the program theme around the Christmas Rose. The club sponsors the Lakota Chorus of men and women throughout Nelson County, who sing for the joy of it and present programs at Grand Forks.

The International Peace Garden Music Camp is high on the State Federation's scholarship program. The Jamestown Music Club has established a scholarship for a high school student there. Williston's Thursday Musical opened a Wedding Music program to the public. The club is working to augment scholarship funds for International Peace Garden Music Camp.

The Schumann Music Club of Minot is featuring cycles of song and ensemble works at its club meetings. An annual high school talent night is on the agenda, as is a choir festival for all choirs of Minot. These programs are open to the public. Members of the club are performing the following programs: Menotti's *The Telephone*, an evening of Hebrew Liturgical music, a stereo-phonetic demonstration.

CLUBS IN SOUTH DAKOTA SUPPORT MUSIC IN NUMEROUS WAYS

The 20th Biennial Convention of SDFMC was held at Vermillion in April. Recordings of its programs are being used at club meetings throughout the state.

In Aberdeen, the Monday Musicales purchased rhythm instruments for a special class of retarded children. The Aberdeen Civic Symphony, which the club helped organize, is now independent. The Lyre Club of Aberdeen has been sharing the beauty of music with shut-ins. The club prepares a program each spring for local homes for the aged.

The Brookings Aeolian Club sponsored a series of radio programs on the subject of church music, and encouraged several groups of different denominations to improve the quality of hymn singing and foster appreciation of good music in the churches. In its first year, the Bel Canto Club of Brookings held a lecture program on various forms of music.

South Dakota composers were honored by the Wednesday Musical Club of Huron last February. The federated Mothers' Chorus of Huron has been performing for civic organizations, conventions and radio shows.

Among other projects, the Monday Musical of Pierre has given two memberships in the Concert Association to be used by high school students. The Music Department of the History Club observed National Music Week by promoting talented youngsters in the locality.

The Vermillion Music Club did its annual Christmas program in collaboration with the American Guild of Organists and students from the University of South Dakota. The Crusade for Strings has boosted private and group instruction in junior and elementary schools. Several scholarships have been given by individuals and clubs to the annual Summer High School Music Camp of the University of South Dakota.

The Musical Arts Club of Beresford has completed its first federated year studying Music Around the World, a National Federation project.

Southwest District

ARKANSAS FEDERATION FOCUSES ON INSPIRATION POINT

The Arkansas Federation has accepted Inspiration Point building as an achievement project for the 1958-1960 period. With a theme song, *Dollars for Buildings*, the state hopes to receive one dollar from each member of a federated club to be used toward the project. A 25c contribution will pay for each concrete block of the costume center.

The Northeast District of Arkansas will hold a composition contest. Central, Northwest and Southeast Districts are aiming toward progress in performance, and plan to survey contemporary music as well. The Arkansas music magazine, *Music Notes*, has a new editor, Miss Helen Hetherington of Blytheville. On



Newly elected officers of the Kansas Federation are: (1 to r) Mrs. B. G. Robinson, Secretary; Mrs. Fred Henry, Treasurer; Mrs. James C. Mustain, Financial Secretary; Mrs. L. B. Gloyne, Second Vice President; Miss Florence Armstrong, First Vice President; and Mrs. Earl R. Findlay, President.



Thirty-six Board members attended the Missouri Board Meeting at Charleston on September 23, 1958. Some of them, shown in the front row (1 to r) are: Mrs. John W. Mueller, National Board Member; Mrs. Ardeis H. Myers, Western Regional Vice President; Mrs. Earl W. Grubb, Eastern Regional Vice President; Mrs. Hal H. McHaney, President; Mrs. Norman R. Brice, Executive Vice President; Mrs. Oliver Dunbar, Recording Secretary; Mrs. Fred C. Trigg, Treasurer; Mrs. Jack Welch, Corresponding Secretary; Mrs. Dorothy Allen, President of the Charleston Music Guild (hostess club), and Mrs. Allan Hunting, Junior Projects Chairman.

the agenda for publication is a listing of American and Arkansas composers.

Two Inspiration Point scholarship winners, pianist Kate Mears of Ashdown, and soprano Theresa Henthorne from Bauxite, were heard in recital by the Southeast District. Efforts at extension are being made to federate choirs throughout the state. All districts are co-operating to promote choir festivals over the next two years. The three music clubs in Little Rock are sharing their musical talents with two Veterans Administration Hospitals and the county and state hospitals in the vicinity.

The Macdowell Club in Benton sends a scholarship student each summer to the Opera Workshop at Inspiration Point. The money has been raised through donations, tag days (the Juniors assist) and silver teas. Early this spring auditions

will be held. Out-of-town judges will adjudicate this county-wide competition.

The Wednesday Music Club of Texarkana, the oldest club in the state, began its 60th season in the fall. It was organized in 1898 by a group of far-sighted women who felt the importance of bringing music into the life of a town where they were rearing their families. In its first year the club joined the Arkansas Federation. It became affiliated with the Texas Federation of Music Clubs in 1904.

Club records indicate that the original members took music very seriously. A paper was presented at each meeting and discussions followed. Topics under consideration included the following: What are Music Clubs for? What is Classical Music? and What is the Moral Influence of Music?

Over the years, the Wednesday Music Club has taken a deep interest in developing local music talent by sponsoring Junior clubs. The present Wednesday Music Club is keenly aware of the tradition to which it falls heir. It has inaugurated a year-long Festival of American Music, and is reorganizing a junior club which will be known as the Junior Wednesday Music Club.

KANSAS CLUBS FURTHER FEDERATION AIMS

"Music—A key to harmony and mutual understanding between individuals, communities and nations" is the Kansas theme for 1958-59. The theme will be used to promote many interesting Federation endeavors.

A performance of Johann Strauss' *Fledermaus* highlighted last April's convention in Winfield. It was produced by the Southwestern College Opera Workshop, a federated Student group directed by F. Joe Sims.

The Biennial Kansas Composers' contest in 1958 resulted in recognition to the following composers whose works were performed at the convention: vocal music—Markwood Holmes, Ida Tinker, Leah Hefner, Dale Asher Jacobus, and Hulda J. Jones. Instrumental music performed was by Markwood Holmes, Lorene Grant Piper and Mary D. Thorpe.

Kansas' Federation was well represented in co-sponsoring the Mid-Week at Inspiration Point in Arkansas last summer. Kansas clubs are offering splendid support to Operation 25, whose purpose is to raise funds for the new costume center at Inspiration Point. The scholarship fund is also swelling with contributions.

National Young Artist winner Martha Deatherage was heard in recital by the Allegro Club and Musical Art Club of Parsons, Neodosha Music Club, Monday Music Club of Independence, and St. Cecilia Club of Chanute. Miss Deatherage also gave concerts in Pittsburg and Winfield under sponsorship of the Treble Clef Club and Winfield Music Club.

MISSOURI CLUBS LAUDED FOR FURTHERING NATIONAL FEDERATION PROJECTS

THE Missouri Board Meeting took place in Charleston at the end of September. Thirty-six Board Members were in attendance, and all came away full of enthusiasm and new ideas. One of the most recent additions in Missouri is the *Junior Journal* project. The purpose of this bulletin, which will be issued three times a year, is to coordinate Junior and Student music clubs.

Music clubs in St. Louis and Kansas City took first and second place for furthering National projects. The Evening Etude Club of Hannibal won two National honors and several state honors at the Missouri Convention held in Jefferson City. A double National award was accorded the Etude for its Parade of American Music program.

Southeastern Region

Capitol District

DISTRICT OF COLUMBIA CLUBS BOOST YOUNG RECITALISTS

FEDERATED music clubs in the District of Columbia will highlight the season with auditions and recitals. Seven Friday evening recitals are projected by the Junior Division in Kitt Hall. Student and Senior Divisions will each sponsor two Sunday afternoon concerts at Barker Hall. Auditions winners will be presented in an Honors program in May at the National Housing Center Auditorium.

Young Artist and Student Auditions will be held at the Catholic University of America on the 7th of March. Judges will include Paul Hume, critic on the *Washington Post*; Margaret Tolson, pianist; and Joel Berman, violinist and faculty member of the University of Maryland. To stimulate entries, the D. C. Federation offers a round trip air passage to the San Diego Biennial, if one of its young artists is declared a winner of district auditions.

Miss Gretchen Hood, Life Member of the D. C. Federation, has provided two partial scholarships of \$100 each, for a male and female singer to study at the eighth annual Oglebay Institute Opera Workshop. The Workshop will be held at Wheeling, West Virginia, in August, under the direction of Boris Goldovsky and Leonard Treash.

In April, the William H. Schroeder auditions for violin, viola and 'cello students will offer a cash award of \$50 to the winner of the Intermediate division in first place (up to age 15). A cash award of \$100 will go to the first place winner of the Senior division (up to 19 years of age).

The Jordan Piano Company has again donated \$750 this year, to be used as prizes for first place winners and their teachers in piano and vocal auditions to be conducted in May.

MARYLAND CLUBS CENTER INTEREST ON OPERA

The Maryland Federation of Music Clubs held its fall Board Meeting at Hagerstown in October. Mrs. G. Franklin Onion, newly appointed Capitol District President, was the luncheon speaker.

The Baltimore Music Club opened its fall season with a talk by Francis Robinson, assistant manager of the Metropolitan Opera. A concert was presented by Tana Bawden, pianist winner of the 1957 Young Artist award, and Gilda Muhlbauer, violinist, a finalist in the 1955 Young Artist Auditions and recipient of a Naumburg award.

Martha, by von Flotow, sung in English, drew capacity audiences. It was produced for two nights by the Baltimore Civic Opera Company. Later in the season, *Lucia* and *Manon Lescaut* will be

heard. The Maryland Federation is proud of this opera workshop, which has launched careers for many singers.

Choir festivals are planned in Cumberland, Hagerstown, Frederick and Baltimore. Voices will be drawn from church choirs and other federated groups. The Handel Choir of Baltimore again gave the city its Christmas presentation of *The Messiah*.

The Baltimore Music Club has inaugurated a series of lectures. Speakers for this year will be Kent Bellows, critic and pianist; Peter Menin, composer and newly appointed director of the Peabody Conservatory; Weldon Wallace, music critic of the *Baltimore Sun*, and Herbert Grossman, Associate of NBC Opera and guest conductor of the Baltimore Symphony.

A benefit theatre party was held in Baltimore. *Holiday for Lovers*, played by the Vagabonds, proved a delight in this country's oldest theatre-in-the-round.

WEST VIRGINIA FEDERATION ESTABLISHES FUND FOR ADVANCING MUSIC

West Virginia has established an Honorary and Memorial Gift Fund. The State Federation presented Jeanette C. Sayre, immediate Past President, with the first honorary certificate. The fund has been created for the advancement of music in the state. Any friend may be honored or commemorated with a certificate. The minimum fee is \$10. It is not required that the recipient be in any way connected with the Federation.

For the Parade of American Music, the Charleston Symphony conducted by Geoffrey Hobday received a special award. The Thursday Music Club of Wheeling received the double award, and

the Nighbert Memorial Methodist Church Choirs won the single award.

Among its programs, the Charleston Symphony presented an outstanding international concert, featuring *Korea Korean*, a symphonic fantasy. The entire program was recorded by the Voice of America for broadcast to Korea and other stations abroad.

Mid-Week at Oglebay Park Opera Workshop was a high point in the year. A performance of Verdi's *Falstaff*, sung in English, enhanced the occasion. The National scholarship for opera conducting was awarded to Phillip Eisenberg of Baltimore, Md.

The Opus Music Club of Moundville has been affiliated with NFMC since May, 1956. The Club has promoted radio programs and concerts, and its chorus sings for many functions of the city. This year it is sponsoring a music appreciation program for the public schools of Glendale and Moundville.

The Thursday Music Club of Wheeling has a study group whose members meet for a monthly discussion on elements and evolution of ancient music. A club chorus meets weekly for rehearsals to prepare club and community programs. This year another group of members gets together for four and eight-hand piano ensemble. They will be heard on club programs, as will student winners of the May auditions.

The Thursday Music Club held a special public concert to raise funds for local violin scholarships. At present the fund supports the musical education of 23 nine-year-old violinists. Violinist Linda Sneddon, 1957 Stillman Kelley winner of Cleveland, was the recitalist for this benefit.



The Thursday Music Club of Wheeling, West Virginia, presented "Old Johnny Appleseed" as its American Music Program in February, 1958. The cantata was sung by the chorus members and a beautiful detailed narration was presented by a member on this bit of American folk lore.

South Atlantic District GEORGIA CLUBS LOOK AHEAD TO CONTEMPORARY MUSIC AND YOUNG ARTISTS

Mrs. Ronald A. Dougan was the distinguished guest at Georgia's State Convention held last April in Atlanta. Seven Georgia clubs won double ribbon awards in the Parade of American Music. Five won the single ribbon award, one club received an award for the String Crusade, and three clubs got other awards of merit.

The Vineville Music Club used a Japanese setting for its International Music Relations program which featured a dance in costume, and the koto—Japanese harp—which is eight feet long and has thirteen silken strings. The Macon Federated Club sponsored the high school chorus of the Academy for the Blind.

The Cordele Symphony, third oldest club in Georgia, is celebrating its golden anniversary this year. Its beloved founder, Mrs. Essie B. Cobb, is still an active member. She, with another charter member, played a duet at the first meeting this season. The club has presented the State Federation with a trophy in honor of Miss Essie. It is noted for unstinted service to the community and from its membership have come many leaders of the State Federation.

Georgia is proud of its seven scholarship winners to Transylvania during the past summer. Members of the GFMC at the Week-End marvelled at the playing of these talented young people. Ruth Ann Rich, daughter of Music Department head at Mercer University in Macon, won first place in the state Stillman Kelley auditions. Young Artist winner of two years past, Evelyn McGarrity, will be presented in a recital under the auspices of the Atlanta Music Club.

GFMC congratulates Martha Galt on her appointment to the editorial board of this magazine. It is grateful for her service to the State Federation.



The Cordele Symphony Club of Georgia celebrates its Golden Anniversary in 1959. Here are three presidents of the club: Mrs. Essie B. Cobb, first President and Founder; Mrs. Lee Ivey, its present President; and Mrs. Harold A. Shaffer, Georgia State President.



At the Florida Folk Festival last May at White Springs were (l to r) Mrs. Joseph L. Gray, State Treasurer; Mrs. Glenn W. Morrison, immediate past President; Miss Thelma Boltin, director of special events at the Stephen Foster Memorial; Mrs. Robert W. Roberts, National Board Member at Large, and Mrs. J. L. Cardwell, President of the Florida Federation.

FLORIDA PROJECTS HONOR STEPHEN FOSTER AND BENEFIT RETIRED MUSICIANS

Florida's Stephen Foster Memorial at White Springs on the Suwannee is the mecca for folklore lovers each May. The Florida Folk Festival is in its seventh year, sponsored by the Stephen Foster Memorial Commission, and the Florida Federation of Music Clubs. Thus far the festival has been an outdoor event, staged with a natural backdrop of moss-covered trees on a bluff over the river. A proposed music amphitheatre will retain the sylvan atmosphere, yet protect performers and audience from weather vagaries.

The eighth annual Jeanie auditions and ball sponsored by the FPMC and Stephen Foster Memorial Commission will take place on the 14th of February. Climaxing the St. Valentine's Day activities will be the coronation of Jeanie and her four maids. A \$500 scholarship established by the Budget Commission of the State of Florida, and four \$200 grants will be awarded. The girls will be attired in 19th century ball costumes for this special event of the Old South. Here is Florida's tribute to Stephen Foster, the only composer in the Hall of Fame.

The dream of a happy haven for older musicians is coming true for Dr. Bertha Foster. With the aid of philanthropists a great need is being met. Often it is in the form of financial assistance for aging musicians, but a need exists as well for older musicians to participate and share in musical activities. In Florida, the Coral Gables Inn has been secured for this purpose. It is proving an ideal home for the

Musicians Club of America. Its tropical garden is enjoyed all the year, and the Dixie Room, honoring bandmaster Herman Arnold, is the center of music making.

The club is expanding and now has an additional small building to house its offices and private dining room. It is hoped that eventually each club of the National Federation will take a membership in the Musicians Club of America honoring an older and beloved person. Then comfort and security for older musicians will surely be established.



Margaret Howard Yeats, 21, winner of last year's "Jeanie" title in Florida, is crowned by Mrs. Clifton J. Muir, Southeastern Regional Vice President of the Federation. Miss Yeats, a Florida State University senior, won a \$500 music scholarship in the contest.

MUSIC CLUBS MAGAZINE



On Music Day, part of Raleigh's Culture Week in December, at a dinner honoring Hunter Johnson, North Carolina composer, were: (l to r) Mr. Johnson; Mrs. C. B. Jefferson, President of the North Carolina Federation; Mrs. Luther H. Hodges, Special Member and wife of the State Governor; Mrs. Maurice Honigman, National Board Member and Chairman of the Foundation; Lieutenant Governor Luther E. Barnhardt, dinner speaker; and Mrs. G. Ernest Moore, National Ways and Means Chairman and Chairman of Music Day.

NORTH CAROLINA INTERESTS INCLUDE YOUTH, NEW MUSIC AND GOLDEN AGE

Mrs. Harry Shonts, retiring president of NCFMC, commissioned Charles Fussell of Winston-Salem, a sophomore at the Eastman School, to compose a work for the State Convention last spring. Mr. Fussell conducted his motet for string instruments and chorus, *Spiritus Intus Alit*, based on a text from Virgil.

The Queen City Singers is a recently federated Golden Age group in Charlotte. They rehearse and sing regularly in various churches and civic organizations. They performed at a Southern district meeting last fall, and are altogether an active group, using music as a means of bringing happiness to themselves and others.

Wonderful concerts may be taken for granted in a college town. However, the youngest music students may need assistance. The Chapel Hill Music Club in the home town of the University of North Carolina established a Festival of Auditions, in order to encourage youngsters in musical appearances. Each fall, the club contacts local music and dance teachers—there is a federated Vivo Ballet Group directed by Barbara Bounds—and apprises them of spring auditions. The event is not considered a contest, but is rather an opportunity for appraisal of student work from grades four through eight. Selected young musicians are awarded scholarships for a semester of music study at the University or privately.

Hunter Johnson, 1958 winner of an award from the National Institute of Arts

and Letters, was guest of honor at Raleigh during the state's annual Culture Week. His Trio for Flute, Oboe and Piano was given its southern premiere. Duke University's Madrigal Singers gave a concert, and Dr. James Christian Pföhl spoke on Music Education at Transylvania.

Six district fall meetings voted that a National Young Artist Winner should perform at the next State Convention in Nag's Head in May.

The Wilmington Music Club Tea in November featured piano solos by Mildred Doxey, a Salem College junior. The Schubert Music Club of Morganton is furnishing a new music room in the Morganton-Burke Public Library. The club has been responsible for a local record collection in the library.

Two of the three Junior Clubs, sponsored by the Raleigh Music Club, are offering scholarships this year. The mother club has organized a string ensemble from its 175 juniors. It also sponsors a Student Club. Raelord Music Club is supplementing the salary of a public school music teacher for the second year. Its school system would otherwise eliminate music from the curriculum. The Charlotte Music Club performed *The Messiah* in December, with two business firms absorbing the expenses. Proceeds have been directed into the scholarship fund which bestowed \$1,000 last year. The Gastonia Music Club gave two performances of *The Messiah* with a different set of soloists at each.

Dixie District

ALABAMA CLUBS SPONSOR CHURCH MUSIC WORKSHOP

THE tenth annual Church Music Workshop sponsored by the Alabama Federation of Music Clubs took place in July at the University of Alabama in Tuscaloosa. About 150 church choir directors, organists, pastors and choir members attended the 3-day conference. Dr. F. L. Whittlesey, minister of music at Highland Park Methodist Church, Dallas, Texas, was guest consultant. Sessions were held on the technique and problems of choral conducting, voice development, children's choirs and anthem repertory. Guest conductors from Alabama church choirs led the assemblage in anthem reading. Plans are now under way for the coming Church Music Workshop which will be held from June 28th to the 1st of July, 1959.

The Birmingham Music Club held its October board meeting at Howard College, celebrating its 53rd year. This club is the only member of the non-profit group which carries the Metropolitan Opera for one performance on its regular Artist Concert Series.

KENTUCKY FEDERATION REPORTS ON MUSIC IN INDUSTRY

In February, 1958, the Kentucky Federation of Music Clubs recognized the Bell Singers of the Southern Bell Telephone & Telegraph Co. as a unique organization through which music comes to industry. It honored the group with



"The Bell Singers" of the Southern Bell Telephone and Telegraph Company of Louisville, Ky., are directed by Winifred Settle and accompanied by Janis Kaiser. The organization has 88 singing members.

an associate membership for realizing the tremendous opportunities in furthering music. High praise has been bestowed on the group for achieving excellent results in a comparatively short time. The director is Winifred Settle, an employee of the Area Commercial Department, who is well known as a singer in Louisville. Miss Settle is a member of the MacDowell Music Study Club, and served on the board of directors of the KFMC.

The Bell Singers are sponsored by the Southern Bell Girl's Club, which aids local endeavors. It was formed for the mutual enjoyment of the singers, and to entertain at company functions. Its activities have expanded to cover hospital programs, civic clubs and TV appearances.

Now, in its second season, the organization has 88 members all of whom are Telephone Company employees. The roster includes both management and non-management personnel from all departments. Rehearsals are scheduled once a week during lunch hour.

INTEREST IN STRINGS SEEN INCREASING IN LOUISIANA

Three new string groups have been organized and federated in Louisiana: the Monroe Youth Orchestra, the Matinee Musical Club Ensemble, and the Junior Paganinis of Jackson.

The Baton Rouge Music Club observed its 50th anniversary with a special program. Three charter members attended.

One of them, Mrs. W. Carruth Jones organized the Louisiana Federation of Music Clubs in 1928, and was its first president. This club annually awards the \$120 Marshall Peery scholarship to a junior student at S.L.U., who is a winner in the auditions. It recently presented a second piano to the East Louisiana State Hospital. The Baton Rouge Music Club received the highest rating at the annual March convention in Monroe.

Two cash awards of \$50 each were given in the 1958 Composition Contest. Myrtis Fortenberry, on the faculty of Centenary College in Shreveport, won with her song, *Archie's Confession*. James Hanna, faculty member of Southwestern Louisiana Institute, won for his Duo for Violin and Viola.



At the Birmingham Music Club's meeting in October: (l to r) Mrs. D. Trotter Jones, President of the club; Mrs. A. B. Haswell, President of the Alabama Federation; Mrs. Leslie Wright, wife of the President of Howard College; Mrs. George Koski, wife of the head of the college's Music Department; and Mrs. Hollis Bush, Executive Vice President of the club.



Mrs. Stephen Meisburg, President of the Mississippi Federation, pours tea at the guest day of the Past Presidents Assembly of the MacDowell and Chaminade Clubs of Jackson. Other guests included (l to r) Fred Purser, Jr., pianist and guest artist; Mrs. B. I. Minyard, immediate past President of the Jackson P.P.A.; Mrs. Sim Kelly, President of the Jackson P.P.A. and State Federation Corresponding Secretary; and Miss Mattie Bailey, recently honored by having the State Festival Winner Award named for her.

The Matinee Musical Club of Alexandria is in its 35th year. It awards a \$500 scholarship biennially in honor of a past club and State President, Mrs. Mary G. Kelley. Five church choirs joined with its Music Club Chorus to present the annual vesper service in December.

The Louisianians of Louisiana College in Pineville will be on hand at the Biennial to display their choral achievements.

MISSISSIPPI FEDERATION PRESENTS WORLD PREMIERE OF AN OPERA

Mississippi clubs are again featuring opera this year. La Petite MacDowell in Jackson gave a performance of a play based on Flotow's *Martha*. The highlight of MFMC opera was the world premiere of *The Soldier* by native son Lehman Engel. It was produced on a double bill accompanied by his opera *Malady of Love*. The two operas present a sharp contrast both in libretto and music. *The Soldier* is a somber tragedy of a twisted mind. *Malady of Love* is referred to by Engel as "a sham in one act." While *The Soldier* has been done in concert form, this marks its first production as a staged operatic work.

One MFMC project for this year is to establish another \$400 scholarship to Transylvania Music Camp. This one will further the Crusade for Strings.

The Pascagoula-Moss Point Music Club is working with its Community

Concert Association to present Richard Cass, former Young Artist winner, in concert. The Columbus and Starkville Clubs will present a young artist before high school audiences and in public concerts as a means of raising funds towards the Brevard scholarship.

The Fortnightly Musicals of Tupelo (a newly federated Senior club) will present a musical program for a different civic organization each day during Music Week. There will be special programs for town and rural schools.

Music clubs throughout the state have been working with 4-H leaders. The Greenwood and Laurel Clubs have developed a fine choral group from the 4-H clubs. Both have won top honors in state 4-H events.

The Mississippi Federation received 13 awards for its American Music Week and Parade of American Music programs last year. It hopes to improve on that record this year.

TENNESSEE PROMOTES FEDERATION ACTIVITIES IN NUMEROUS FORMS

During the past summer, Tennessee's Federation worked with its district sister state, Mississippi, in hostessing the Week-End at Brevard. The Federation held its own Week-End at Sewanee Summer Music Center, in Sewanee, as a State project.

The clubs in Tennessee have held folk

festivals and folk music programs. They have participated in grass roots opera, and are sponsoring professional opera groups. One club even intends to produce an opera among its membership, who have had little or no training. State activities have included American music programs and some of these were period music presentations done in costume.

A program of string music was presented before one club to illustrate barnyard sounds. Some clubs have gone so far as to sponsor symphony orchestra appearances. Family participation is encouraged in the form of duets, trios and entire family ensembles. Choral efforts have been rewarded through singing the Hymn of the Month and promoting choir festivals.

The Federation has instigated a campaign of postal cards congratulating stations for carrying good music. One of its results was a newspaper spread of letters of appreciation for programs such as the Metropolitan Opera broadcasts.

Tea music for old peoples' homes and monthly programs for local hospitals are helping to spread music in Tennessee. Nine district meetings plan to hear programs by outstanding Juniors this fall. Meanwhile, this April in San Diego, a vocal quartet of juniors called the West Tennessee MerryMakers is scheduled for an appearance.

"An incomparable experience, a lifetime of memories"

THE ALL-AMERICA CHORUS

1959 European Concert Tour, June 28—August 27

Recent Press Comments

"In all its renditions, the chorus demonstrated a remarkable degree of tonal culture and technical perfection. Dr. Dash has created a malleable, dynamic, and extraordinarily versatile instrument with which he can earn here in Europe top honors for his country."—*Rhein-Neckar Zeitung*, Heidelberg, Germany.

"The art of Conductor James Allan Dash was thrilling and spectacular. His gestures appeared as the symbiosis of electrifying dynamism and purely magical crystallization of the music, and a masterly handling of the phrasing."—*Le Nouveau Rhin Francais*, Mulhouse, France.

"Dr. Dash obtained wonderful results from his well trained signers. The group offered an admirable example of harmonic blending of top level voices. The program ended brilliantly with picturesque folk songs of America."—*Il Gazzettino*, Venice, Italy.

"This was not the singing of a group trained for superficial effect; it was a living, sincere compulsion to unite for art. The boundless enthusiasm of the large audience was absolutely justified."—*Letzburger Journal*, Luxembourg.

The 1959 itinerary includes the principal cities of Italy, Austria, Switzerland, France, Monaco, Germany, Holland, Belgium, Luxembourg, and England.

Any singer who possesses a voice of good quality and the ability to memorize a program of fairly difficult music is eligible for membership.

Dr. James Allan Dash, "one of America's top-flight conductors," directs the chorus. The full price of this tour, including trans-Atlantic ship passage, is \$1295 per person.

THE ALL-AMERICA CHORUS OFFICE, 325 N. CHARLES ST., BALTIMORE 1, MD.

New Music for Spring

Reviewed by MARTHA GALT

OPERA AND OPERETTA

Looking forward to spring concerts, one of the all time favorites is *Robin Hood* by Reginald De Koven, revised and edited by Don Wilson, with libretto by Harry B. Smith. This comic opera is in two acts, and the piano-vocal score has been simplified so that it is easily performed. The perennial favorite numbers such as *O Promise Me, One Love Alone, Brown October Ale* and *A Troubadour Sang to His Love* are easy to hear and delightful to sing. This edition is a publication of the Edward B. Marks Music Corporation. . . . Written in a very pleasing and tuneful style is the musical play or operetta called *Johnny Applesseed* by Carmino Carl Ravosa. Besides the hero of the play, there are eight other roles with short solo parts to be sung. The staging is relatively simple, and the music singable and fascinating. The story is that of the boy who grew to manhood, scattering the seed of apples all over the country, as he traveled about. He was a friend of the birds and animals, and always carried with him a Bible and a sack of apples. The duration is little over thirty minutes, the score is not difficult to produce, and will make for a very entertaining evening for elementary grade production. G. Schirmer, Inc. is the publisher. For three part women's voices is the very refreshing cantata by George Dyson, *Let's Go A-Maying*, to a text by Robert Herrick, whose lyrical charm is caught up in the music. It is scored for either strings or piano accompaniment, but requires a good accompanist to play it well. This would be fine material for an experienced choral group. It is a Novello publication. Not a cantata but an extended choral work unusually strong in content, is by Tony Hewitt-Jones called *Seven Sea Poems*, for alto or baritone solo, four-part mixed chorus and strings, with obligato for oboe and English horn. There are seven poems of the sea with characteristic musical settings woven around them, poems by Masfield, Shakespeare, Davies, Browning and Charles Dibdin. The numbers are in varied selection, for SSA, TBB, four-part mixed, and eight-part mixed, beautifully contrasting, but closely related. The score is with piano accompaniment; much of it is not easy to play or sing and is for a choral group with experience. This is also a Novello publication.

VOCAL SOLO

From the pen of the versatile and gifted composer-author-lecturer, Grace Bush, is a lovely solo, *Entreat Me Not To Leave*

Thee for mezzo soprano. This should find ready acceptance for those seeking suitable solos for weddings. It is based on the well known Book of Ruth in the Bible, and begins with a short recitative leading to the familiar plea of Ruth to Naomi, which the composer sets in a tender melodic style. It is a publication of Wesley Webster of California.

THE FLUTE—SOLOS AND INSTRUCTION BOOK

For young students of the flute, a very clearly written book of methods for the study of this instrument has been written by Rosamond Saunders, and is entitled *The Flute*. It is designed for providing means of grasping a technique from the beginning to more advanced playing. If one can find a good teacher, so much the better; if not, then careful following of the method outlined in the book with simple solos and duets will be helpful. There are copious illustrations, so that one need not be discouraged, but after finding a flute, just follow the outlined plan and get to work! It is a Novello publication. Having acquired the flute and the proper technique, then follows logically a book of solos to try out the success of one's efforts. There is written for this purpose, an *Album of Sonatinas for Young Flutists* which have been transcribed and adapted for the flute by Louis Moyse, and published by G. Schirmer. Interestingly enough, these Sonatinas are the ones the young flutist probably has played at one time on the piano, for they are the familiar ones by Clementi, Kuhlau, Beethoven, Mozart, Schubert and Telemann, and are easy to read and to perform.

PIANO SOLO

For the young pianist, Novello & Co. has two very attractively arranged volumes called *A Garland for Grieg*, the cover decorated with flower garlands and folk dancers. The collections are from the various opus numbers containing such compositions as *To Spring, Wedding Day at Troldhaugen, March of the Dwarfs* and others of similar difficulty, which everyone loves to play. For beginners, from the same publishers, is *Anne-Marie's Piano Book* by Colin Taylor, which is a little collection of four pieces founded on French tunes, neat little tidbits for imaginative children. For the ambitious pianist of concert ability, Andor Foldes has edited *Variations on a Theme by Paganini* by Brahms (the same theme used to introduce the 1st Piano Quartet on radio). The editor has an entire supplement filled with preparatory exercises

helpful to the performer and necessary for clean and precise rendition. It is a Carl Fischer publication. In the contemporary vein, and also for the advanced performer is the *Piano Variations* by Aaron Copland, from Boosey and Hawkes. Written in 1930, the Variations have achieved popularity and recognition. They are tricky to play by reason of the rhythmic scheme employed. Very greatly simplified and easy to play are the selections included in the volume called *Highlights of Familiar Sacred Music* arranged from the classics by George Walter Anthony. This is designed for the pianist who loves hearing numbers from *The Messiah, Elijah* or *The Creation*, for instance, and wishes to play for her own satisfaction, these and many other simplified versions of songs, choral and organ compositions, hymns and carols. It is a Presser publication. *Teachers' Choice*, Books 1, 2 and 3, are just what the title would suggest—favorite teaching pieces in progressive order, from the beginner to the upper grade pianist, which have been chosen by popular vote. They are well chosen, and attractively arranged by the Summy-Birchard Publishing Co.

ORGAN SOLO

The well loved and oft played Suite, *From Holberg's Time*, by Edvard Grieg, Op. 40, has been practically and efficiently arranged for organ by Richard Ellsasser. Written originally for string orchestra, and transcribed by Grieg himself, for piano, this Suite has much to offer the organist through the present arrangement. The melodic charm of No. IV Air lends itself especially well for the organ. The *Second Sonata* for organ by Felix Borowski contains no technical difficulties that the average organist could not surmount easily; in three movements, the second one, a lovely Andante, is particularly charming. Gerard Alphenaar has revised and arranged this Sonata, and, as Ellsasser has also done, given both Hammond and pipe organ registrations. Both are publications of the Edward B. Marks Music Corp. In the volume, *Highlights of Familiar Sacred Music* arranged for Hammond Organ by Mark Laub, the table of contents is almost identical with that of a similar collection for piano. The selections are greatly simplified, and interestingly chosen, and touch a great many familiar numbers from various sources. Presser publishes this volume. Seeking suitable music for weddings is always an interesting task.

(Continued on page 34)

Junior Highlights

by VIRGINIA CASTOE COMBS

At each of our National Conventions we Senior members are amazed at the accomplishments of the Junior Division. Youth Day in San Diego next April will give us the 1959 volume of the wonderful story of the "Music March" of Young America. How proud we are in the National Federation of Music Clubs to have been a part of the leadership and cultivation of this talent. Herein we are assured the artists, the composers, the teachers of tomorrow—even the cultural future of the nation. To work with our Juniors is a real inspiration to ourselves; and yet we must realize the great responsibility which it brings us. In our day of many diversions and many activities which require much less effort and self-discipline, it would be easy to "drop the torch." But as we evaluate the meaning and worth of music to the well-adjusted life, we know that we must not lessen our efforts to encourage our young people.

The seventy-five member Junior Symphony and the forty-five member Youth Orchestra of Minneapolis will be two of the ensemble groups represented on the Junior portion of Youth Day in San Diego. Works of several of the gradually growing list of Superior rated Junior Composers will be performed. Among these will be the work of Joel Cohen, of Battle Creek, Michigan, who has won special recognition in composition at the National Music Camp in Interlochen. Two of Joel's works, *Rondo for Brass Quartet* and *Poem for Orchestra* will be published by Interlochen Press. Both of these compositions have had a number of performances under the baton of such eminent musicians as Don Gillis, the well-known composer, and Dr. Boris

Shirpo of Portland, Oregon.

An increasing number of states have now organized a Junior Division with their own officers and holding an annual Junior Convention. Among these is Kansas where the State theme is "Music—a key to harmony and mutual understanding between individuals, communities and nations."

Club news in the December issue of *Junior Keynotes* is again a revelation of originality. The study of folk songs has made a nice background for International Music Relations in many clubs this season and might well fit the Kansas theme. One group, following a suggestion made by the National Chairman of Junior Education, made a program of the folk songs of the racial backgrounds of its members. A novelty at the Pennsylvania Pittsburgh Regional Junior Festival was a contest for musical centerpieces at the noon luncheon. The Canzonetta Club, of Pittsburgh, was the winner with a replica of the MacDowell Colony log cabin. The Cleveland, Ohio, Fortnightly Musical Club is proud of three members of its Junior Division who won scholarships to National Music Camp at Interlochen for the 1958 season. In Alabama the Sharps and Flats Juniors have set their basic goals for the year's work. They include: "Study about the Federation," "a broadened knowledge of musicianship" and "more ensemble playing." This sounds like mature planning, indeed.

Unique among our Federation Junior Clubs is the Musicians Club of Chautauqua, sponsored by the New York State organization, with membership open to students of Junior High and High School age who are registered in the Chautauqua

Summer School of Music. This past summer thirty-six students, representative of eight states, enjoyed this musical comradeship at the Club House where Mr. and Mrs. C. E. Weber, of Ithaca, N. Y., are Counselors.

The Rural School Music Project, working in conjunction with the National Save the Children Federation, is one of the most interesting on the Junior list. The Hancock County Band of Sneedville, Tennessee, is a development of this project during the past year. Organized in 1957 by the school commercial teacher, it has had generous support from the local Women's Club. Our Junior Division has made generous gifts for the purchase of music stands and brass instruments. Sneedville is deep in the mountainous area of the state, where families are on a low earning level. The director of the band, a local minister with previous instrumental teaching experience, donates his services. The local Lions Club has also helped provide instruments and moral support. This season the entire community of Sneedville was on hand when the band paraded on Veterans' Day and all enjoyed the special Christmas program.

To tell fully the story of Junior activity would require much more space than that set aside for Junior Highlights, but Youth Day in 1959 will bring us the living picture. Distances to travel and the expense of convention attendance will be prohibitive for the Juniors themselves to be present in California in large numbers. What a rewarding project it might be for a Senior Club to send a local Junior to San Diego!

News of the Student Division

by VIRGINIA PARDEE

THE revised Student Club Rating Sheets are off the press. Copies are available at Federation Headquarters, 445 West 23rd St., New York 11, N. Y., prices 8c each; ten or more, 4c each. The Federation Student Hymn with music can also be ordered from the N. Y. office, same price. We urge the use of the Rating Sheet in your club planning and the singing of the Student Hymn at all club meetings.

The Student Division of the South Carolina Federation of Music Clubs held its first annual Convention at Converse College, Spartanburg, Friday, October 17, with the Hyatt Music Club of the college as host. Miss Ruth Junker, senior at Converse and president of Hyatt Music Club, was chairman of the Convention. The theme "Know Your Federation" was developed through Workshop sessions. Faculty members from six colleges were represented on the musical

program. There are ten federated student clubs in South Carolina. Mrs. Walter T. Swink of Woodruff is the State Student Adviser. Our congratulations to the Students of South Carolina upon their first statewide venture.

Announcement of the 17th Annual National Composition Contest for Young Composers has been made by Dr. Anthony Donato, National Chairman. Cash awards will total \$500. Class 1 is a sonata or comparable work for solo wind or string instrument with piano, or for any combination of 3 to 5 orchestral instruments, of which the piano may be one. Minimum duration 8 minutes. Class 2 is a work for chorus, either unaccompanied or with accompaniment of piano, organ, or a group of not more than 10 wind or string instruments. Text must be in English. Minimum duration 4 minutes. For entry blanks, address the contest chairman, Dr. Anthony Donato,

School of Music, Northwestern University, Evanston, Ill. Deadline entry date, April 16, 1959.

Mrs. Harry A. Combs, National Student Auditions Chairman, announces the Biennial Auditions to be conducted in the spring of 1959. In addition to the NFMC awards, the Federation offers the Marie Morrissey Keith Scholarship (Northeastern Region) the Peabody Conservatory of Music Scholarship; the Shreveport Symphony-Centenary College Scholarship; the Millikin University Scholarship; the Chatham College Opera Workshop Scholarship and the Eastman School of Music Violin Scholarship. For full information and entry blanks address the chairman, Mrs. Harry A. Combs, 1410 Fairview Avenue, Columbus, Ohio, or the National Student Adviser, Mrs. Charles A. Pardee, 909 Lakeside Place, Chicago 40, Ill.

NEW ENGLAND DISTRICT CONVENTION

WITH the National President, Mrs. Ronald A. Dougan, as guest of honor and banquet speaker, the New England District of the Federation held a highly successful two-day convention in Portland, Maine, on October 30 and 31.

The program opened with a Get Acquainted Dinner at the Eastland Hotel on Thursday evening, October 30, and business sessions began the succeeding morning in the Mayfair Room of the Lafayette Hotel. Miss Gertrude P. Caulfield, who has now succeeded the late Anne Mason Francis as District President, presided and brought greetings to the group assembled from the New England States. Miss Louise Armstrong responded. Miss Dorothy G. Lowry, president of the Maine Federation, then welcomed the delegates. Mrs. Dougan was presented and Past National President Ada Holding Miller was greeted.

The report of the Secretary-Treasurer of the District, Mrs. Paul Kazanowski, and of Miss Marjorie Heuschkel, Miss Lowry, Mrs. Moses Gulesian and Prof. Arnold V. Clair, State Presidents, respectively, of Connecticut, Maine, Massachusetts and Rhode Island followed. All reported fine achievements. Miss Caulfield gave the District President's report.

A brief musical interlude came next with Miss Gladys Sherwood presenting three songs, *Dawn Anakes* by Braine, *Moon-Marketing* by Weaver and *This Day Is Mine* by Ware, with Elizabeth Christensen at the piano.

One of the most stimulating features of the meeting was the Trouble Shooters Session and Question Box which was conducted by Past National President Miller and Miss Caulfield. Since it was Halloween, a Jack O'Lantern was used for deposit of the questions, all of which pertained to Federation problems and to all of which answers were found.

In the afternoon, under the title "Live with Music," there was a spirited series of panels and workshops.

As a prelude to these, Mrs. Miller and Miss Caulfield provided answers to these two questions: "What has the individual club to offer the Federation?" and "What has the Federation to offer the individual club?"

An Extension panel was conducted by Mrs. Warren Knox, National Chairman of Extension, Mrs. Miller and Prof. Arnold Clair of the University of Rhode Island participated in a lively American Music Workshop, evoking many animated questions from the floor.

Miss Irene L. Mulick of the Rhode Island Federation conducted a Junior Department Workshop with Miss Marjorie Heuschkel, Connecticut State President; Mrs. Raymond Newell, Connecticut's First Vice President, and Dr. Mabel Parkes Friswell, Past State President of Massachusetts, as participants. Miss Mulick discussed the Crusade for Strings

as it pertained to the Junior Division and also Junior Extension. Miss Heuschkel spoke on Festivals and Junior Club Rating, and Mrs. Newell on the various Junior Projects. Dr. Friswell's topic was *Junior Keynotes* and other phases of Junior publicity.

Miss Caulfield moderated a panel dealing with "The How and Why of Young Artist and Student Auditions," with Dr. Friswell discussing Young Artist Auditions, and Miss Louise Haskell of the Massachusetts Federation and Mrs. Edward J. Colgan of the Maine Federation, the Student Auditions.

At the banquet in the Mayfair Room of the Lafayette at 6:00 p. m. Mrs. Dougan spoke on "Federation Aims and Projects," outlining in very illuminating fashion what the National organization is and what it accomplishes. Miss Marcia Merrill sang an invocation by Olive Dungan, a Federation composer, entitled *Eternal Light*, as a preliminary to the banquet. A musical program and reception at the Portland Museum of Art followed.

An unanticipated and especially delightful feature of the convention was an invitation to attend the concert of the Portland Symphony Orchestra on Thursday evening following the Get Acquainted Dinner. Tickets to the concert were presented to the group by Mrs. Jean Gannett Williams, daughter of the late Anne M. Gannett, a former president of the National Federation. Mrs. Williams is president of the Portland Symphony Orchestra Association. The program given was described as delightful, and the playing of Edward Roberts, a young Portland pianist, who presented the Rachmaninoff Concerto No. 2, as superb.

Arrangements for the convention were in the hands of Mrs. Edward J. Colgan and Miss Louise H. Armstrong.

CENTRAL REGION REPORTS CONTINUED

Omitted from the November issue for lack of space, we continue here with highlights of the remaining Central Region state reports as presented at the Wisconsin Board Meeting.

NORTH DAKOTA

Four North Dakota clubs presented operas this year. Cash awards were given the finalists in the auditions for solo roles in the Oklahoma City Symphony performance of the Beethoven Ninth. The Crusade for Strings has been stressed with many performances by string quartets, chamber music groups and orchestras. The Fargo-Moorehead Symphony Orchestra was commended on the air by Dimitri Mitropoulos, and Mrs. W. S. Shaw, Board Member and former State President, was made honorary president in recognition of the Federation's share in organizing and promoting the group.

OKLAHOMA

In support of the Crusade for Strings, Oklahoma has federated three symphony orchestras, and distributes data about their concerts, with several of the clubs raising funds to bring the orchestras to their cities for special programs. Three Oklahoma Districts are offering cash awards for original compositions in voice, piano and violin. Eight colleges give cash awards at graduation to Seniors who have won two Festival Superiors in advanced classes. The Federation maintains a Junior Artist series, through contributions from the clubs, which at least pays expenses when the artists travel on concert tours.

SOUTH DAKOTA

Four college music departments are now affiliated with the North Dakota Federation, which gives great impetus to music education in the state. With these departments the Federation collaborates wholeheartedly. A full scholarship was given at Huron College this year. Three were awarded at the University of South Dakota summer music workshop. Recordings were made of all programs at the State Convention and played by radio stations throughout South Dakota.

TEXAS

A cash prize has been provided by the Texas Federation for first place in the Texas Guild competition and arrangements have been made for the H. W. Gray Company to publish the winning composition and give the composer a 10% royalty. A cash award will be provided for the runner-up. Also there will be two cash awards for the Manuscript Society competition, two for Student composers and one for the Junior Composition Contest. At the State Convention the Galveston Symphony will present a full program and the University of Houston an opera. 561 volunteers have given 2,182 hours of service in hospitals. Money from the Texas loan fund is helping two young musicians to study abroad. Income from the Texas cabin at Interlochen enabled a student to attend this past summer on a full scholarship.

WISCONSIN

In Wisconsin the Federation presented five days of musical programs, free to the public, at the State Fair. Its clubs participated actively in Milwaukee's statewide Music Festival. An elaborate program of folk music research was carried on. Television appearances were arranged for winning performers and a concert at the Peninsula Music Festival. A cash donation was made to augment the WFMC's Library of choral music which is housed at the University of Wisconsin, and which is available to Federation members. Four students were sent to Interlochen on scholarships from income from the Wisconsin Lodge. Besides this, over \$2,000 was given in scholarships and awards. McHenry Boatwright was engaged for a concert with the Kenosha Symphony Orchestra.

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ONE WORLD

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THE DOUGAN VARIATIONS

(Continued from page 7)

But now we were going to Madison for our music. In summer we attended the University Music Clinic, and in winter Mother drove us every Saturday and waited while we all had our lessons and String Orchestra rehearsals. We lived for those Saturdays!

"Oh, Wisconsin School of Music, we are headed straight for you!

Oh, hurry up, go faster toward West
Gilman, 2-0-2!"

I am sure that the fullness of our musical life saved us from much of the trivia of the teen-ager.

Today, we girls are married with families. My children are still small, but Jo's and Pat's are already doing well on fiddles and cellos. Jo wrote me from Madison, Wisconsin, a cogent comment on the power of good musical training: "I expect the fiddle to teach Peter to work—or at least that it's possible to pursue something in depth indefinitely." She keeps her own fingers nimble playing in a neighborhood trio. Pat conducts a Junior String Orchestra in Beloit and has many pupils. The more advanced of these form the heart of the string section of the Beloit Civic Symphony which her husband founded

and conducts. Lewie also has a dance band, and Patty often goes along to play hot fiddle. I, in New Haven, have not played much lately, due to frequent babies, books* and moving, but I long to feel the smooth neck of my cello under my hand again. Craig is a doctor in Salt Lake City and can get in licks only occasionally, but I know he feels as I do. We're none of us concert stars, but that was not Mother's aim.

I think she has coveted music for us knowing that it would give us fuller, richer lives—give us the self-discipline that mastery of an instrument demands, the satisfaction of accomplishment, the humble exaltation of being a small but important part in a great orchestra, the responsibility and integrity necessary for both solo and orchestral work, the camaraderie of fine music teachers and young musicians. She knew that music would give wings to the spirit, be a source of joy, and a balm to unhappiness.

It has meant these things to me, and I speak for the four of us when I say, Mommy, thank you.

**Julie's Secret Sloth* and *The Paleface Redskins*, Little, Brown & Co.

International Symphony

Unique among federated groups is the International Orchestra composed of musicians from Sarnia in Canada and Port Huron, Michigan, which opened its 1958-59 season November 23rd with a concert conducted by John Sweeney.

The program began with the playing of the Canadian National Anthem and *The Star Spangled Banner*, after which the musicians embarked on the *William Tell Overture*. Highlights were a musical narration of Prokofiev's *Peter and the Wolf*, with Gene McLaughlin of Radio Station CHOK, Sarnia, as narrator, and a performance of Haydn's *Toy Symphony* in which six high school students participated, playing toy instruments. Other selections were Elgar's *Pomp and Circumstance* and the march from Prokofiev's *Love of Three Oranges*.

The orchestra received a telegram of congratulations from Secretary of War Wilbur M. Brucker, which read as follows: "The international language of music, played by the only U.S. and Canadian orchestra, will help cement the friendship of these great nations. Let the light of your accomplishments shine on both sides of the international line."

Our National President, Mrs. Ronald A. Dougan, wired the orchestra as follows: "Warm greetings and congratulations to the International Orchestra of Sarnia and Port Huron; to its distinguished conductor, Mr. John Sweeney, and to the musicians who have brought about this joint, friendly promotion of the arts. The National Federation of Music Clubs is deeply interested in this orchestra, not only because of its rich cultural contribution to two communities, but also because it is a concrete and shining example of happy collaboration and international friendship. Best wishes and success to you all as you begin your second season."

Mrs. Frank W. Coolidge, Past State President of Michigan, attended the concert, and was presented to the 1,400 concert-goers.

OMITTED FROM TRANSYLVANIA WEEK-END REPORT

Attention has been called to the fact that in the report of the Transylvania Week-End which appeared in the September issue, no reference was made to the fact that Mrs. L. L. Browning, a Past President of the North Carolina Federation, was chairman for the highly successful event; also that the Tennessee and Mississippi Federations were joint hosts for a very delightful tea. We are happy to make amends by printing this information.

SPECIAL AND LIFE MEMBERS

(Continued from page 12)

ships and awards. She joined the faculty at Peabody, sang in and directed choirs and appeared in concerts and operas. Some of her presidencies have included those of the Baltimore Music Club of the Three Arts Club of Homeland, Maryland. She was Chairman of Music of the Woman's Club at Roland Park, Baltimore, and Director and then Vice-President of the Women's Association of the Baltimore Symphony Orchestra. She has served the Maryland Federation of Music Clubs in State District Chairmanships and as State Auditions Chairman, second and first Vice-Presidents and now as President.

Mrs. Anita B. Afton of Brookfield, Massachusetts, writes of her pleasure to be working with such a fine group of music lovers. She is "joyously astonished" as Counselor to find thirty young people who have joined the Merrimack Music Club with a long waiting list for more. She has studied piano and voice at the New England Conservatory. Although married now and the mother of two boys, six and eleven, she finds time to continue her teaching. She is a pianist for several music organizations and a member of the Worcester Festival Chorus. She is local Chairman of the American Red Cross, but she writes that "most important of my outside activities is that of Counselor for our Music Club!"

I want to close this article by telling of the interesting life at an early age of one of our new Special Members—*Deborah Reeder* of Swarthmore, Pennsylvania. She is only 18 now and what she has accomplished bodes well for the future. She is a 'cellist and is now a third year scholarship student at Philadelphia Musical Academy. Some of her awards and honors have been:—1st chair in District and State Orchestras of Pennsylvania, 1953-56; attending the National Music Camp at Interlochen on a Mu Phi Epsilon Scholarship in 1955 and a Camp Scholarship in 1956; first chair in the National High School Orchestra and Honor Orchestra at this Camp and a two year winner of Concerto Auditions at the same place. She won a scholarship to Tanglewood in 1957 and was chosen as soloist with the Berkshire Music Center Orchestra, won a Concert Artists Guild Award with recital to be given in Steinway Hall, New York, in 1958-59 and a Scholarship at Kneisel Hall at Blue Hill, Maine, for the summer of 1958. Our pride is great in such a Special Member!

CONVENTION MAILING

Full details of the San Diego Biennial, Program Highlights, Hotels, Meals, and the Tour to Hawaii, were mailed to all clubs, as well as Special and Life Members, early in December. If you did not receive your copies, or if you need extra copies, write to NFM Headquaters, 445 West 23rd St., New York 11, N. Y.

Tape Recordings Available for February "Parade"

An interesting new series of tape recordings which is being made by the Eastman School of Music will be available for radio programs presented during the Federation's first annual Parade of American Music in February.

The recordings, which will be made by the Eastman-Rochester Symphony Orchestra under the baton of Dr. Howard Hanson, will present a survey of American music from the work of Johann Peter, an 18th century composer, to compositions of the younger contemporary composers. There will be commentary by Dr. Hanson, who will be interviewed by Don Lyon, Director of Radio and Television of the University of Rochester. The tapes will be available through the National Association of Educational Broadcasters.

As in previous years, tapes of all American programs may be secured through Miss Eleanor Page, the Radio and Television Department of the University of Texas in Austin.

NEW MUSIC FOR SPRING

(Continued from page 30)

Alfred Hollins has composed a *Wedding Benediction*, issued in the Standard Series and published by the H. W. Gray Co. It is smoothly written, with registrations for Hammond and pipe organs of medium difficulty and rather modulatory in character. Poignant in melody and with appealing tenderness is the Healey Willan number called *Elegy*, which builds to a fortissimo climax, to fade away into a pianissimo ending of resignation. *Festive Flutes* by Everett Titcomb and *Toccata* by Nancy Plummer Faxon are both rather brilliantly scored, for the organist who has great facility. They are both colorful and stimulating to play and are excellent recital numbers. All the above are also published by the H. W. Gray Company. From the Galleon Press Organ Series comes an effective arrangement of the *Fantasia in C* by Handel, which is not beyond the average organist's ability to play and a nice addition to the repertory.

BOOKS

Scholarly and well written, and of interest to the serious music student, is the new book by Arthur Hutchings, Professor of Music at Durham University, called *The Invention and Composition of Music*. The author delves deeply into the whys and wherefores of the background of harmony and counterpoint of numerous larger works by Bach, Palestrina and others, and gives some sixty pages of exercises to be worked and studied. It is a valued publication of Novello & Co.

FROM THE REVIEWING STAND

(Continued from page 18)

MORE ESSAYS FROM THE WORLD OF MUSIC. By Ernest Newman. Selected by Felix Aprahamian. Coward-McCann, New York. 260 pages. Frontispiece. \$5.00.

More of the old master, and even better than the first volume. Many of the pieces culled from the London *Sunday Times* are about conductors; others are penetrating analyses of composers and their works; still others range over the field, always with the accomplished wit, the exactly right word, the unblunted judgment. Don't fail, as an antidote to every stuffy program annotator, to read the chapters on the "noted" composer, Krszmalny.

THE MUSICAL LIFE. By Irving Kolodin. Alfred A. Knopf, New York. 260 pages plus index. \$4.50.

Many of these 31 pieces were previously published; several were especially written. In all are the incisiveness, the happy choice of expression, the clarity of thought that inform the work of this critic. Several are brilliant and one or two will tell you things you never knew before. You will want to read the "definitive" account of what really happened at Toscanini's last broadcast (this writer can vouch for Mr. Kolodin's accurate reporting), and chuckle over his dissection of "schmalz" and of cliques *versus* clagues. Serious matters are at hand, too, and Mr. Kolodin's views are always interesting, whether you agree or not.

THE MAESTRO. THE HOFFMUNG SYMPHONY. THE HOFFMUNG MUSIC FESTIVAL. By Gerard Hoffmung. Mills Music, New York. Each \$1.25.

At last all three of Hoffmung's hilarious high-jinks are available in America! How we have ever waited so long! There are very few words that can describe these drawings by the old master—"incredible," "all-too-true" and just plain "wild" have been ejaculated between helpless laughter, but they do not quite do the trick. "Meticulous merriment," the jacket blurb underplays it. We haven't yet recovered from the truly piscatorial setting for the *Trout Quintet* and from the conductors who tie themselves in knots and peer into pier glasses—these all look suspiciously "like" somebody or other. The quality of this wit is piercing, so deftly exaggerated that the threshold of pain is not far away. Experience them at your own risk.

TO EDUCATE AND DELIGHT

THE WONDERFUL WORLD OF MUSIC. By Benjamin Britten and Imogen Holst. 68 pages, illustrated. Garden City Books, Garden City, N. Y.

Only 68 pages (though large ones), yet in their compass is truly the "wonderful world of music." The noted composer and the daughter of a composer have discovered the magic formula to learning and liking while you learn. Clear words, not too many of them, and pictures, pictures, pictures! The sumptuous illustrations will hold you for hours and you will come away knowing more than ever you did, and somewhat breathless at the thought of so much beauty in the world—beauty that can be related to sound and the organized world of music. Others in this "wonderful world" series have caused comment; this one should win its own honors.

THE RODGERS AND HAMMERSTEIN SONG BOOK. Simon and Schuster, N. Y. Illustrated in color, with music and song texts. \$12.50.

If, like so many of us, you remember fragments of the beloved tunes and words of songs from *Oklahoma!*, *Carousel*, *The King and I*, *South Pacific* and all the rest of Rodgers' and Hammerstein's recent output, you will treasure this volume which for the first time, gathers together the chief songs for your home piano. Forty-three songs are included, with simple arrangements for piano and voice (and guitar chords for strummers). The book also contains the stories and performing

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BOOKS RECEIVED, to be reviewed later: *A Treasury of Early Music*, compiled and edited by Carl Parrish (Norton); *Folk Blues*, by Jerry Silverman; *Gustav Mahler: The Early Years*, by Donald Mitchell (Macmillan); *Beethoven*, by Alan Pryce-Jones (Macmillan).

LEARN TO READ MUSIC

(Continued from page 15)

the clefs. Only bass and treble clefs are taught in these sessions, since they are the only ones necessary for the amateur.

This is primarily a method for adults. If one were teaching children to read music, with an eye to their eventual training and development, one would not employ Professor Shanet's system at all. But with the growth in the last few years of an enormous interest in music on the part of adult amateurs, elementary teaching such as Professor Shanet employs can be of immense value. Any trained musician can do it himself; but he is strongly advised to heed the cautions stated earlier, and not to be misled by the apparent simplicity of something he himself has known for years. But as forty Barnard undergrads became musical in thirty less than four hours, so can other non-musicians be taught.

* * *

The author, Hubert Doris, is Chairman of the Department of Music at Barnard College in New York.

THE ARTS IN A FREE SOCIETY

(Continued from page 5)

integrative forces of society. The arts then can provide the means by which an individual clarifies his own relationship to the world, for it gives him an opportunity to engage in creative expression which grows out of his own deeply felt experiences.

It is disturbing, therefore, that currently, suggestions are rampant for our educational programs to place greater and greater emphasis upon science and engineering, to the exclusion of other programs. Certainly the reactions of the American people to Sputnik last year were not those of a mature people. For us to travel down the road of scientific chauvinism is not a proper response to the Soviet challenge. We must keep our educational program in balance and not permit that portion of it related to emotional growth and creative activity of the individual to suffer at the expense of other phases of the program. For the arts, the humanities, philosophy and the social studies are as urgent to encourage as are the sciences, mathematics and the technical aspects of education.

Nor must we stop with formal education. We must carry this program forward into the adult field. We know that people can learn after the age of 22. In fact, some of the best learning situations come after a person has completed his formal education. There is strong motivation that comes from being gainfully employed and active in the life of the community. Winston Churchill provides the classic example of an unfinished education. All through his life he considered his own further education of first importance. He described it this way:

"When I get to heaven I mean to spend a considerable portion of my first million years in painting, and so get to the bottom of the subject . . . A man can wear out a particular part of his mind by continually using it and tiring it, just in the same way he can wear out the elbows of a coat. There is, however, this difference between the living cells of the brain and inanimate particles; one cannot mend the frayed elbows of a coat by rubbing the sleeves or the shoulders; but the tired parts of the mind can be rested and strengthened not merely by rest, but by using other parts. . . . The mind keeps busy. . . . If it has been weighing and measuring, it goes on weighing and measuring. If it has been worrying, it goes on worrying. It is only when new cells are called into activity, when new stars become the lords of the ascendant, that relief, repose, refreshment are afforded."

Considerable research has been done in recent years in the area of adult learning in relation to the arts. A series of studies conducted at the University of California is revealing on this point. These studies were carried out with a group of business men who were exposed over a period of time to varied art experiences. It was assumed at the outset that everyone is able to receive and assimilate sensory experiences and that often a child, when he becomes an

adult, allows these feelings to become atrophied. It therefore becomes necessary as the first step to reanimate the dead nerves and reopen the doors of perception.

In more concrete terms, it was discovered, for example, that when business men were first confronted with the arts they were embarrassed because their own efforts were so poor. Their products appeared childish only, however, because their creative ability had never been developed beyond the stage of childhood. As they gained experience and added to their store of insight, they increased their powers of visual discrimination and a new creativeness began to emerge. Eventually these men experienced the pleasures of creation. Their new perceptions also rubbed off in other experiences. These men, for example, soon became aware of the artistic limitations which surrounded them. They noticed the deformed shapes of buildings, incoherent architectural planning and other manifestations of lack of design and purpose of which they had never been aware before.

It should be one of the major responsibilities of a free society to provide people with widespread opportunity to participate in artistic activity and to make the valuable resources of art available to people at large. This must be done primarily at the local and community level. We should never underestimate the possibilities for private philanthropic enterprises, nor should we lose sight of the generative power of all of the community resources for this purpose. For the strength of America lies in its millions of centers of initiative found everywhere. *Certainly every city in the United States should have a museum, an orchestra, a theater and an art center.* Such activities should be considered the normal part of the life of any community. If, in fact, the communities of this nation were to spend in the next generation half as much time and energy in encouraging artistic expression as they are now giving to the encouragement of physical exercise and recreation, advances in the cultural life of this nation would be immeasurable.

We must provide these opportunities of self-realization and self-fulfillment, especially in light of all of the competing attractions for man's leisure time. These attractions tend to encourage observation and discourage participation. They encourage a kind of restless extroversion and discourage the contemplative and reflective exercises of the mind. We need more than mental midgets and frightened robots. We need people with curious and imaginative minds, with wide horizons and cosmopolitan outlooks. For ours is an age of anxiety, fear and frustration. We are seeing our shelters destroyed. We appear helpless in the face of overpowering but as yet poorly defined threats.

The arts can help us overcome our insecurities and our immaturity. They can provide the means by which man can again get into harmony with his surroundings; for they can teach him to understand himself and in so doing, teach him to become a more useful member of a social group.

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